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A MODERN  
COMPOSITION AND RHETORIC

(BRIEF COURSE)

CONTAINING THE PRINCIPLES OF CORRECT ENGLISH

FOR SCHOOLS

BY

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*οὐ πόλλ' ἀλλὰ πολὺ*

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## PREFACE.

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NEARLY two thousand years ago Quintilian defined rhetoric as "the art of speaking well." Had he lived in the present age, he would undoubtedly have said, "the art of speaking and of writing well." No better phrase can be found to describe the true function of rhetoric to-day. Previous to the last decade it was regarded as an ornamental study, abounding in theory and subtle distinctions of diction and style. With the development of the study of English in the schools came an awakening to the true value of rhetoric, and its relation to the study of literature and composition. To-day rhetoric and composition are inseparably associated in teaching the methods of simple, direct, and accurate expression, the principle of one being supplemented by the abundant practice of the other.

In the making of the present text-book the authors have been influenced by two important considerations. First, they believe firmly in the *inductive method*; and the text has been written in the hope of encouraging the pupil to make his own researches under the guidance of the teacher, but without that absolute reliance upon



the dictum of another, so subversive of independent literary judgment. Second, in an art so delicate as that of literary expression, it is of great importance that all instruction given, whether propounded directly in the way of statement of rhetorical theory, or left for the student to discover through the medium of exercises, should be made as definite as is possible in matters involving such subtleties of psychology and of taste. It is a comparatively easy matter to write entertainingly and thoughtfully on literary subjects without leaving in the mind of the reader anything tangible or clear-cut. This in a text-book is always a fault, and failure here is well-nigh failure altogether. The teacher should be advised, however, that much depends upon the care with which he drives home the conclusions which the pupil is supposed to draw from the exercises and illustrative material placed before him. Great care has been taken in this book to make plain to the pupil just the sort of investigation he is to make in each case, and the teacher should see to it that from every exercise the pupil gets a definite understanding of some principle of literary art.

The definite object of the book is that of giving training in accuracy of thought, nicety of taste, and finer command of the wizard words that touch imagination. These things cannot be acquired by rule, they must not be taught by rote. Literary judgment, not theoretical knowledge of the literary laws that others have established, is the end for which rhetoric should be

studied. Some statement of rhetorical doctrine is necessary, and such statement has been made as simple and clear as possible ; but these laws the student is given opportunity to verify for himself, and he should accept them only after such verification. They cannot otherwise be of any service to him in his own writing.

No text-book of rhetoric can lay claim to entire originality, but each should have some original features to justify its existence. The principles of rhetoric are old, but improved educational methods and experience in the class-room are continually suggesting new methods of teaching them. Any new book upon the subject must keep pace with modern pedagogical methods, and embody the latest results of class-room experience. It should not be a mere imitation of books already in existence, but should aim to make a distinct advance in helpful and practical suggestions. Originality must consist in presenting old truths in a new light, conformably to new ideas and new methods. This implies a wise choice of material, a sound arrangement, a proper proportion of parts, simple language, and concise, clear-cut definitions, enforced by copious illustrations and exercises. The authors of this book have endeavored to meet all these requirements. Previous to the writing of the text an outline of the book was sent to twenty teachers of rhetoric in the leading secondary schools, and suggestions asked for. The authors have given due consideration to the answers received. The material is chosen from what has been found valuable in the class-

room, and those points are made most prominent which have been productive of best results. The usual order of developing the theme, beginning with words and working up to the whole composition, has been reversed. In this book the pupil begins with the theme as a whole, and his mind is centered upon gathering material. Ideas and not words are his first consideration. This is the natural order of procedure, and is confirmed by psychological and pedagogical reasons. It is believed that it will prove to be an important feature of the book.

The authors have made no literary pretensions in what they have written. They have cared principally to be understood by everyone who uses the text, and they have been glad to sacrifice the graces of style for the accomplishment of this purpose. To this end, likewise, the definitions have been made concise and to the point, with abundant illustrations and exercises. This last feature, it is hoped, will be a boon to teacher and pupil alike, helpful to one and stimulating to the other. The necessity of finding something for the pupils to do beyond memorizing the words of a text brings gray hairs to the head of the over-worked teacher ; it is easy for him to leave out part of the text, but it is far from easy to supply matter for the pupil to work with. Special efforts have been made by the authors to relieve him of this constant strain. In the limited time allotted to the study of composition and rhetoric it is quite probable that the entire material of the book cannot be

used. It is designed to cover a course of two years; but teachers who must give less time to the subject are expected to make such choice of the material as the circumstances will permit. They will appreciate the large opportunities of choice which the book offers to meet their needs.

Roughly speaking, rhetoric has a two-fold function, — to teach one to express his thoughts with business-like accuracy, and to acquaint him with the graces of style and the artistic effectiveness of language. Many schools do not have time for more than the first of these purposes; and to meet the requirements of such schools PARTS I. and II. *are published in a separate volume, together with an appendix on punctuation, letter-writing, good and bad specimens of composition, and a list of subjects for themes.* This BRIEF COURSE is a thorough text on the subject of *correct* English and is designed for one year's work in schools; the COMPLETE COURSE will extend the subject to a full consideration of what is required to make a composition artistic and effective, and will furnish material for two years' work.

Special obligations to the many authors of rhetorics need hardly be acknowledged. The writers of the present work have had recourse to the whole storehouse of rhetorical doctrine. Their indebtedness is general rather than specific. Special thanks are due, however, to Professor L. A. Sherman of the University of Nebraska, to Professor Sophie C. Hart of Wellesley, to Mr. Thomas Hall of Harvard, and to a score of

teachers in secondary schools for kindly suggestions. Thanks are also due to the various publishers, to the *Dial*, and to *East and West* for permission to use extracts from their publications. The work of Mrs. Martha A. L. Lane, of Hingham, Mass., in revising the proof-sheets, and in offering timely suggestions, has been of great value.

L. W. S.

J. E. T.

NOVEMBER, 1900.

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## SUGGESTIONS TO TEACHERS.

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ALTHOUGH every teacher necessarily uses a text-book in accordance with his own class-room methods, some few suggestions here may simplify the work of adapting these methods to this particular book. Under present conditions of school work, the study of rhetoric consists of a *minimum* of rhetorical doctrine and a *maximum* of practical composition. Such a course undoubtedly produces the best results. Accordingly, the authors of the present book have assumed that classes in which the book is used will do a great deal of writing. To this end an abundance of material has been provided, both in the exercises and in the Appendix. In the latter this material is given in such a variety of forms as to be equivalent to additional exercises covering almost all the work in the book. The class can be required to write upon some of these subjects at once; and it would be well, perhaps, to demand such work in connection with the study of so much of each chapter as precedes the exercises. In case there is not sufficient time for this, however, a lesson may be assigned covering a few pages at the beginning of the chapter and some of the first exercises; for instance, for the

first lesson, the Introductory Chapter to section 7, and exercises 1 and 2, page 12. The teacher should see that each lesson as assigned includes something from the exercises. This will give the recitation a more varied interest, and will help the pupil to rely upon his own conclusions rather than upon his memory of the text.

Although the study of the text is not an end in itself, but a means to an end, the teacher, while encouraging the pupil to think for himself, cannot be too careful to insist upon his reaching some definite understanding of rhetorical doctrine. The class may do a great deal of writing without getting much benefit from it, unless the teacher is watchfully critical, and in his criticisms succeeds in making clear the exact reason for his objections to the form or the phrasing which the pupil has employed.

It is not intended, of course, that all chapters, or all topics in a chapter, shall receive the same consideration. A careful reading of topic 1 in the Introductory Chapter is all that will be necessary, while topic 7 will require some comment from the teacher. Topics 2 and 3 will need some study, for it is important that the pupil should understand the purpose of composition and of rhetoric. Finally, the whole Introductory Chapter will require much less study than the chapters upon the theme, the paragraph, the sentence, etc., because these chapters are fundamental. Likewise it may not be possible to take all the exercises. Each teacher must be governed by circumstances, and if he cannot take all, he should choose

those best suited to his work. Above all, let the exercises be suggestive to the pupil. Many of them may recall to his mind something far better for the occasion. Thus his inventive powers are stimulated.

We may now consider the teacher's task of correcting the written work. How much may be wisely attempted? In general, correction of written work should be confined to those matters which are at the time under consideration, or have already been taken up. It is important that at first criticism be not too severe, lest the ease and pleasurable spontaneity with which the pupil writes be turned into hesitating diffidence. Occasionally a paper should be re-written; but if too much of this is demanded, the work will lose interest and become mechanical. It will often be advisable to discuss subjects in the class-room before the pupil writes upon them, such discussion quickening interest in the theme, and setting in motion definite trains of thought. Sometimes it will be well to let each member of the class correct the written exercise of some one else. This will develop the critical faculty of the pupil, and relieve the teacher; but the criticisms should be stated and defended in the class, and when they are vague and lacking in clearness the teacher should explain them carefully himself.

Finally, the teacher should attempt as much as possible to connect the lesson of to-day with previous lessons, showing that the sentence should be coherent for the same reason that the paragraph should be a unified

whole, and that the same literary principle is involved in the use of figures as in the arrangement of words in the sentence for the purpose of securing emphasis. When in his writing the pupil has come to refer the various problems of literary art to a few elementary principles—Emphasis, Harmony, Proportion, Coherence, and some others—his difficulties have been greatly simplified. If the discussion of the class-room leads every question back to simple basic principles, it will be an easier matter to make the pupil feel the unity of rhetorical doctrine as a whole.

Although the employment of abbreviations to indicate faults in a MS. is largely a matter of individual choice, those that follow may appeal to some who make use of the book.

<i>Amb.</i> —Ambiguous.	<i>Sp.</i> —Spelling.
<i>Awk.</i> —Awkward.	<i>Tt.</i> —Tautology.
<i>Brb.</i> —Barbarism.	<i>Tr.</i> —Transpose.
<i>Cd.</i> —Condense.	<i>Un.</i> —Lacking in unity.
<i>Con.</i> —Connection imperfectly shown.	<i>V.</i> —Vague.
<i>F. F.</i> —Fault in figure.	<i>Var.</i> —Lacking in variety.
<i>Gr.</i> —Bad grammar.	<i>Vbs.</i> —Verbose.
<i>Inc.</i> —Incoherent.	¶ — Make new paragraph.
<i>Imp.</i> —Impropriety.	No ¶ — No new paragraph.
<i>Kpg.</i> —Not in keeping.	! or !! — Pretentious language.
<i>L.</i> —Sentences unduly loose.	? — False or doubtful statement.
<i>L. c.</i> —No capital needed.	^ — Insert letter, word, or punctuation mark.
<i>Obs.</i> —Obscure.	⊖ — Bring together separated parts of words.
<i>Out.</i> —Omit.	× — Fault to be learned from discussion with instructor.
<i>P.</i> —Punctuation faulty.	
<i>Pr.</i> —Prolixity.	

COMPOSITION AND RHETORIC.



True ease in writing comes from art, not chance,  
As those move easiest who have learned to dance.  
'Tis not enough no harshness gives offence ;  
The sound must seem an echo to the sense.

POPE: *Essay on Criticism*.

# COMPOSITION

AND

## RHETORIC.

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### INTRODUCTORY CHAPTER.

**1. The Difficulty of Expression.** — We all have thoughts and feelings which we desire to communicate to others. So long as we express ourselves unconsciously we enjoy it ; indeed, a great part of the pleasure which we have in life comes to us through the expression of what we think and feel. If these thoughts and feelings are simple, we may express them by our actions ; but when they are at all complex, we must seek other means. We must speak them, or write them in words. But here we are beset with difficulties : our minds will not work ; the words refuse to come at our bidding ; we are baffled by the lack of fitting phrases ; and if we succeed in saying anything, we feel that our words do not convey adequately what we have in mind. There are few of us, perhaps, who cannot remember how difficult it was, in our first years at school, to make ourselves understood. There were explanations which we could have made as clear as crystal in the class-room, had we known

just how to express the thought that we held with so sure a grasp. How many times have we recalled the words of Portia, in the "Merchant of Venice," "If *to do* were as easy as *to know what were good to do*, chapels had been churches, and poor men's cottages princes' palaces." What we need is something to help us convey our thoughts to others clearly, forcibly, and gracefully. The practice of composition and the study of rhetoric are the sources to which we must look for help in surmounting our difficulties.

**2. Composition Defined.**—What do we mean when we talk of composition? Briefly, we mean the *putting together* of words into sentences, sentences into paragraphs, and paragraphs into a complete whole. But composition is more than this. Words, sentences, and paragraphs in themselves are not productive of good composition. They must be put together in a certain way. Our composition when complete must be grouped about one line of thought; that is, it must have *unity*. The several parts of a composition must *stick together*, each part having a certain relation to its neighbor; that is, there must be *coherency*. These qualities are attained only by constant practice. We may define composition, then, *as the practice of putting together the several elements so as to produce a unified and coherent whole*.

**3. Rhetoric Defined.**—The practice of choosing proper words, and of putting them together correctly into sentences, is not alone sufficient for the adequate expression of our thoughts. If I should say: "The man wept

on hearing of the death of his mother," the assertion might be accurate as to fact and correct as to grammar, and yet it would fail altogether to convey the real emotional value of what I have in mind. It is not enough simply to communicate our thoughts to others: we must communicate them *effectively*; that is, we must say what we have to say so that our readers or our hearers may see exactly as we see, and feel exactly as we feel. It is the part of rhetoric to give us certain principles, the application and practice of which will produce this result. We may define rhetoric, then, as *the art of saying what we have to say in the best possible manner, or the art of effective expression*.

It is well to be on our guard against certain false conceptions, commonly prevalent, of what rhetoric is and what it does. Rhetoric should be helpful to us in making our thought clear and forcible. It is not, as often popularly conceived, a sort of chicanery, whereby we may hide a poverty of thought in an abundance of high-sounding phrases. We frequently hear of a flow of rhetoric, which is simply extravagant speech. This is not rhetoric at all, but a violation of rhetoric. Rhetoric simplifies, it does not obscure, thought.

Again, we must not think that rhetoric is a mere knowledge of principles gained from a text-book. These principles simply give us hints as to what to do or how to do. They help us in our difficulties, but we must overcome the difficulties by personal effort. Do not, then, confound a knowledge of text-book definitions

with the skill acquired by applying them to practice. Do not think that any text-book suggests everything. A book that should deal with every specific problem of effective writing could not be written, and if written would be of little practical value. Books teach us to think for ourselves, train us in our tastes, develop our powers of literary discernment. They must be supplemented by practical experience in writing. The important thing to be acquired is not a knowledge of rhetorical theory, but a training in literary judgment.

**4. The Relation between Composition and Rhetoric. —**

It will be seen that the relation between composition and rhetoric is very close; indeed, just what part each plays in the effective expression of our thought it is hard to point out. It is not important that we should keep in mind just where one ends and the other begins. Rhetoric and composition are inseparably connected, and so blend in their offices that they form, rather, one educational method. We may get a tolerably clear idea of the field covered by each if we think of composition as the building-up process, and of rhetoric as the smoothing and refining process, remembering that skill in either comes only from practice.

**5. Distinction between an Art and a Science. —**

Rhetoric is an art and not a science. The distinction between an art and a science is this: an art implies skill, a science implies knowledge. The basis of an art is practice; of a science, law. A knowledge of the laws of a science is a knowledge of the science itself. Thus, we

may know a science without practicing it. In physics, for example, we perform experiments to get at the underlying law, not to become skilled in the performance. Every art has certain underlying principles, and to that extent partakes of the nature of a science; but there is this difference, we do not make a study of the principles for their own sake, but use them simply to guide us in our practice. A knowledge of the principles of music would never make us musicians. We become proficient in music according as we attain skill by practice. Like music and painting, rhetoric is an art; like them, it has underlying principles to guide us; but as students of rhetoric we are chiefly concerned with the skill attained in applying these principles.

**6. Distinction between Grammar and Rhetoric.** — We should distinguish carefully between grammar and rhetoric. It is the duty of grammar to make clear the rules which govern the correct use of words in a sentence. Grammar deals with the forms and offices of words, and their relations to one another in the sentence. It tells us whether to use the singular or the plural of a noun, what an adjective or an adverb should modify, or the relation of a verb to its subject. It tells us, in fact, how to write a correct sentence. Its field does not extend beyond the sentence.

Rhetoric may be said to begin where grammar ends. Like grammar it deals with words; but it concerns itself rather with the choice, the number, and the arrangement of words in the sentence that will make them

effective. It tells us whether to use a long or a short sentence, how to arrange the sentences in a paragraph, and how to combine the paragraphs into an effective whole. In rhetoric it is not the question of whether a thing is right or wrong, but whether one thing is better than another. However, to secure the best results, it is necessary to introduce some of the less familiar rules of grammar into a text-book of rhetoric to refresh the student's memory.

**7. The Principles of Rhetoric and their Authority.**— We naturally ask ourselves, Whence come the principles of rhetoric? and why should we follow them? Suppose that we wish to paint pictures. We might of ourselves by long practice produce fair results; but more probably we should go to some successful painter for instruction. We should expect him to tell us something of the principles he has followed in the choice of colors, in the mixing and the blending of them, the rules of optics, etc.; we should naturally follow his course. It is just so in our writing. We wish to become good writers, and so we follow the methods by which our best writers have attained their success. Now, the principles of rhetoric are only concise statements of how these writers have made themselves masters of their art. They simply record the experience of our superiors. They are not arbitrary laws for what we must do, and what we must not do. They are not morally binding. We are free to express ourselves as we please; but there is this drawback; we must use words and expres-

sions as other people use them, or we shall not be understood ; and that is our only object in writing. In brief, we must express ourselves in accordance with *good usage*. The principles of rhetoric have, largely, *good usage* for their authority.

**8. The Importance of Thinking.**— In the study of effective expression we should not forget that we must have ideas to express. Thought is the basis of expression. If we think clearly, we shall soon be able to express ourselves clearly ; but if our writing be devoid of thought, it will be worthless, no matter how beautifully it may be expressed. The great difficulty which confronts a boy or a girl who is compelled to write a composition is the lack of ideas. Given the ideas, and the writing becomes a pleasure. The first step in writing, then, is to think. Our thoughts will be simple at first, and on the commonplace matters of the day ; but these will lead to others, and gradually they will flow easily. What was previously an unpleasant task will become a source of enjoyment.

**9. The Habit of Correct Speech.**— We should be very careful to cultivate the habit of correct speech in our ordinary conversation ; because, if we are careful to speak correctly, we shall soon acquire the habit of writing correctly. Slovenly speech, like a slovenly habit, savors of vulgarity and low associations ; but it has another effect, — it begets slovenly writing. The boy who carelessly says in school, " I ain't got no book," or " I can't do them examples," will find it difficult to pre-



serve care in writing. In general, language once within our control can be employed for oral or written discourse. As we talk much more than we write, the opportunities for oral practice greatly outnumber those for written; consequently our oral practice plays an important part in the development of literary power. It is of the greatest importance, then, that every teacher should insist on the pupils' cultivating correct speech in the every-day talk of the class-room.

**10. Difference between Oral and Written Expression.—**

It is not strictly true that we should write as we talk. To be sure, habits of speech beget habits of writing; but everybody knows that ordinary talk differs from written expression. It is more natural and informal. The easy spontaneity of conversation, the rapid change of subject that keeps interest alive, the ready adjustment of each speaker to the mood of the other, are things that make our talk very different from what written speech must ordinarily be. In talking we decide each moment, and in fact each second, what effect our last words have had on our hearers; and we frame our next words to correct that effect or emphasize it as the case may be. This we cannot do when we write. The effect of each sentence and each phrase must be weighed beforehand, and we must shape the course of our writing accordingly. Let us take examples of oral and written composition, and note some of the differences in the manner of expression.

"He's gone a long time. Can't you see him down the road? Look! What is that figure behind the trees? It's moving! Don't you see the dust rising in the road?"

George Dane had waked up to a bright new day; the face of nature, well washed by last night's downpour, and shining as with high spirits, good resolutions, lively intentions—the great glare of recommencement, in short, fixed in his patch of sky. He had sat up late to finish work—arrears overwhelming!—then at last had gone to bed with the pile but little reduced. He was now to return to it after the pause of the night; but he could only look at it, for the time, over the bristling hedge of letters planted by the early postman an hour before, and already on the customary table by his chimney-place, formally rounded and squared by his systematic servant.

HENRY JAMES: *The Great Good Place.*

We notice at once that the first example has an easier and more rapid flow than the second: it is less formal; it has certain contractions, such as "he's," "can't," "it's," and "don't"; there are abrupt changes in the order of thought; the sentences are shorter; connecting words and phrases, to make the transition from one sentence to another less abrupt, are omitted. We feel, almost instinctively, that, while the first example is perfectly proper in conversation, it is not so suitable for written composition as the second example. We must not, then, in writing, allow ourselves the liberties of colloquial expression.

#### EXERCISES.

Let each answer consist of at least one complete sentence.

1. What are some of the difficulties you have found in expressing your thoughts? Recall and write out some explanation which you have recently found difficult in the class-room. Why should you regard composition as a pleasure?

2. How do you think rhetoric will help you? What do you understand by *the art of effective expression*? Write a brief distinction between an art and a science. Compare rhetoric as an art with music or painting. Tell why chemistry is a science.

3. Write a brief distinction between rhetoric and grammar. To what extent should you obey the principles of rhetoric? What do you understand by "good usage"? Why is it important to think before you write? How can you acquire the habit of correct speech?

4. Give an account of what you saw while on your way to school this morning. Write the conversation, real or imaginary, that you had with your friend while on the way to school. Give the conversation during some interesting hour of the school session. Give an account of your last bicycle ride. Tell what you think of your different studies.

5. Say which of the following paragraphs have the form of oral or written discourse, and rewrite each in the other form. Give your reasons for thinking that each is written or oral in form, and show what you have changed to give it a new character.

Hello, John! Going to school? Let's take this car. Jump aboard. There's a vacant seat. I nearly lost my balance then. What's the matter now? Oh! it's a wagon stuck on the track. Hope it won't delay us long. Let's walk the rest of the way. Don't go so fast! I can't breathe! There's the bell ringing now! Hurry up!

Yet, too, he struggled. He realized at moments what he was doing, and his cheek grew pale at the idea that he was juggling with his conscience and soul. He tried to attend to the talk, and could only succeed in listening for

the sound of her voice. He kept no more hold on the conversation than was sufficient to allow him to put in a word now and then to cover his preoccupation. He feigned to be interested, to be as usual; but all his blood was trembling and tumbling with this new delirium, and all struggles to forget his passion only increased its intensity.

ARLO BATES: *The Puritan*.<sup>1</sup>

Oh! we got there all right. Of course we were covered with mud. John doesn't know how to carry an umbrella. The water trickled down my back. I got into a mud puddle, and the water came over my shoes. Jennie fell once, too; look at that mud on her arm! John's a miserable failure as an escort.

6. Rewrite the following in the third person throughout, changing each direct quotation to the indirect form.

Barret pressed his lips together, and shook his head.

"You can't send him away like that," he said; he is a very important young man."

"Find out how much he will take, then," exclaimed the king angrily, "and give it to him. I can better afford to pay blackmail to any amount than have my plans spoiled now by the newspapers. Give him what he wants—a fur coat—they always wear fur coats—or five thousand francs, or something—anything, but get rid of him."

Barret stirred uneasily in his chair, and shrugged his shoulders. "He is not a boulevard journalist," he replied sulkily.

"Your majesty is thinking of Hungarian Jews at Vienna," explained Kalanay, "who live on chantage and the Monte Carlo propaganda fund. This man is not in their class; he is not to be bought. I said he was an American."

<sup>1</sup> Permission of Houghton, Mifflin & Co., Publishers.

"An American!" exclaimed Mrs. Carson and her daughter, exchanging rapid glances. "Is it Archie Gordon you mean?" the girl asked. "I thought he was in China."

"That is the man — Archie Gordon. He writes books, and explores places," Kalanay answered.

"I know him. He wrote a book on the slave-trade in the Congo," contributed Colonel Erhaupt. "I met him at Zanzibar. What does he want with us?"

"He was in Yokohama when the Japanese-Chinese war broke out," said Kalanay, turning to the king; "and he cabled a London paper he would follow the war for it if they paid him a hundred a week. He meant American dollars; but they thought he meant pounds, so they cabled back that they would pay one-half the sum. He answered, 'One hundred or nothing'; and they finally assented to that, and he started; when the first week's remittance arrived, and he received five hundred dollars instead of the one hundred he expected, he sent back the difference."

"What a remarkable young man!" exclaimed the king. "He is much too good for daily wear. We don't want anyone like that around here, do we?"

RICHARD HARDING DAVIS: *The King's Jackal*.<sup>1</sup>

<sup>1</sup> Permission of Charles Scribner's Sons, publishers.

## PART I.

### COMPOSITION.

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#### CHAPTER I.

##### THE THEME.

**11. Preliminary Themes.** — In the preceding chapter we have defined the scope of composition and rhetoric, and the help we may hope to derive from them in surmounting the difficulties of expression. It is evident to all how important it is that our study of the subject should be accompanied and supplemented by written exercises. It is desirable, therefore, that we should begin writing as soon as possible, not only as a preparation for our study, but also for the pleasure and interest incited by what we produce ourselves, and for the training which the exercise gives to our powers of observation. We should write an exercise as often as possible, certainly once a week. For convenience we will call these exercises *themes*.

In our *preliminary themes* we should not strive for effect, or try to be pretentious or elaborate. We should write simply on subjects that come up in our every-day

experience. If we observe closely the events of each day we shall find much in them that is interesting: the walk or ride to school, the different studies, the ball game, and the bicycle ride may all be made to furnish material for short themes. We must not expect to acquire all the niceties of expression at first, but improve the opportunities to perfect ourselves in the minor matters which contribute so much to the excellence of a manuscript, such as neatness, care in handwriting, spelling, punctuation, and margins, all of which help to make a favorable impression on the minds of our readers.

**12. Directions for Theme Writing.**—To get the best results, it is well for us to have some stated directions to guide us in the preparation of our themes. The following, by general agreement, have been found to be helpful.

1. *Paper.*—If the pupils use paper of uniform size it will be a convenience to the instructor. In general it will be found that ruled white paper, eight by ten inches in size, is preferable for theme-writing. Each sheet should be numbered, and folded lengthwise; the paper being turned to the right in folding, with the name of the writer and the date written on the outside near the top. Below this the title may be written if desired. The pupil should write on only one side of the paper.

2. *The Title.*—The title should be written near the top of the first page, preferably on the first ruled line. Between the title and the first paragraph there should

be a blank space, equal at least to the space between two ruled lines.

3. *The Use of Capitals in Titles.* — In general it is the custom to begin all important words of a title with capital letters. Usually the important words are nouns and adjectives, less frequently verbs and adverbs. The unimportant words, such as pronouns, prepositions, and conjunctions do not begin with capitals.

4. *Margins.* — At the left of every page leave a margin of an inch, and indent the first line of a paragraph another inch or more. At the right of the page there should be no margin. All manuscripts should have a margin at the left for the comments of the instructor, or for the convenience of the printer if the manuscript is to be published.

5. *Handwriting and Spelling.* — Plain, legible handwriting and correct spelling are the first essentials of a good theme. They go far to atone for rhetorical deficiencies and to attract attention to any composition ; but above all they develop in the pupil that regard for the appearance of his manuscript which neatness and courtesy demand. Careless handwriting and spelling are evidences of slovenliness, which all should avoid.

6. *Grammatical Correctness.* — Before taking up theme work it is assumed that the pupil is familiar with elementary grammar. Consequently he should be careful to avoid the errors and vulgarisms so common in colloquial discourse. Grammatical correctness is sure to make a favorable impression on the mind of the reader.



7. *Revising and Re-writing.* — One of the most beneficial exercises connected with theme-writing is the work of revising and re-writing. When the theme is returned by the instructor with his corrections and comments it should be carefully worked over by the pupil, and re-written or revised in accordance with the suggestions which the instructor has made. This is excellent discipline for the pupil, as it requires patience and skill, often more than is required in writing the original theme. It calls the attention of the pupil to his deficiencies, impresses on his mind the qualities of good composition, and produces a finished and complete work. It should form a regular part of the pupil's theme work.

13. *Choice of a Subject.* — Finding, as we do, plenty to write about, we shall not lack material for our themes ; but the exercise of judgment in selecting our subjects may still be a difficult matter. Theoretically the range of subjects is world-wide ; actually it is limited by certain considerations, such as our knowledge and experience, time, and space. Two considerations, especially, enter into the choice of a subject, — our own interest, and the appreciative interest we may hope for on the part of our readers. Whatever we write about should be of present interest to us. This is true not only of school themes, but of all literature. If we look over the magazines of to-day, we find the articles written by men who have made a special study of their subjects. We look to Gibbon and Hume for history, to Scott for historical

tales in prose and poetry, to Dickens for a study of character, because each wrote about what interested him most. No good results can be attained in any other way. If we have no interest in a theme, and a little study of it quickens no interest in us, we should throw it away; for we shall have nothing to say that is worth reading. We should not, however, from mere whim discard a subject as dull. What seems at a glance to be dull may, upon examination, prove suggestive and interesting.

We should choose our subjects with some reference to our readers. Whatever we write about should be a matter of present interest to those around us, or capable of arousing an interest; otherwise it will be a waste of time to put our thoughts on paper. "The Pleasures of Adversity," or "The Necessity of Hope," would never — unless in the hands of an Emerson — attract readers; for the subjects are so old and hackneyed that they have no present interest for people, and the ordinary writer has nothing new or fresh to say which will awaken an interest. Remember, then, that in addition to our own interest in a subject we should hope to arouse an appreciative interest in others.

1. *Getting Information.* — It is evident that we should be familiar with our subject; if we are not, we should proceed to make ourselves so. Here arises the question, Shall we write as well if we are compelled to inform ourselves upon the subject at the time of writing, as if we wrote from a fund of previous information?

There are advantages either way. If we write largely or altogether from what we already know, we shall write with more ease and freedom, with stronger assurance of conclusions that have become convictions ; but our interest in a subject will be less infectious if it has become a little worn for us. The writer, as well as the reader, needs the stimulus of novelty, and should choose subjects that compel him to do some new thinking, some new studying or reading, for himself. This brings us face to face with another question which we all have asked ourselves probably many times, How far are we at liberty to appropriate the ideas of others? We should keep firmly in mind, that what we write must be our own, and not a patching up of facts gathered from others. We may read books for information about our subject, — the more the better ; but we are not at liberty simply to gather the ideas, and appropriate them without change to our own use. What we read should give us food for our thought. We must digest it. We must compare the ideas we gather from others with our own observations and experience, and deduce our own interpretation, thereby coloring the work with our own personality. What we take in must be thoroughly assimilated before we give it out. Of course, our themes on historical subjects, such as Julius Cæsar, or the Battle of Waterloo, will be largely abstracts, as we must depend entirely on books for our information about them ; but if we are writing on a subject of to-day, for instance, "The Influence of the Newspaper," we can combine

what we read with what we observe. In brief, we may settle the question of reading up by keeping in mind that our reading should supplement our own knowledge and observation ; it should not furnish us with all our material.

2. *General and Specific Subjects.*— In general we should choose subjects that are definite and specific, rather than those that are abstract and general. Subjects of the latter sort, while seemingly easy, are really much more unsatisfactory and difficult of treatment. They present so many lines of thought that the mind cannot readily take them in ; they require, too, a wide range of information and an exact knowledge of the facts from which generalizations may be drawn. It is almost impossible to add anything fresh or original to the discussion of such subjects. They, therefore, offer more difficulties to the writer, and have less interest for the general reader. "Fiction" would be an uninteresting subject, or at least a subject that could be made interesting only by one who had read widely and thought much ; it could not be treated properly in the short space of a theme ; but George Eliot's greatest novel might be made the subject of an interesting paper by one whose knowledge of the world of books was much less extended. Even this subject, properly treated, would be much too abstract for most of us. A book is rarely a fit subject for themes to be written by high-school pupils ; since they have not the requisite critical judgment to treat it properly, and ordinarily make their writing on such a

subject mere catalogues of the facts of which the book makes record.

3. *Limitations of Place, Time, and Kind.*—The space that is to be given to a subject will affect somewhat the statement of the subject and title. An essay upon the earth might fill a volume, and leave all but a fraction of the subject untouched. If by some additional word or phrase of limitation the subject be so narrowed that the earth is to be considered simply in its astronomical relations as a member of the solar system, much less can be written; and if the subject be further narrowed, so that only the size of the earth in relation to that of other members of the solar system is to be considered, there will be still less to be said. Finally, the subject may be so narrowed that the theme will contain no more than a paragraph.

4. *Sources of Subjects.*—Fortunately the world is so full of things that interest us that we do not have to repeat other men's thoughts in order to have something to say. Our daily experiences, our everchanging interests, the newspapers and magazines that crowd our tables, continually suggest new topics for discussion, and stimulate our thinking. Our different studies, particularly English literature and history, furnish us with many excellent subjects for themes. Nothing could be more helpful to the pupil or more interesting to read than a theme based on some of Irving's sketches or on the *Roger de Coverley* papers. An incident in history, such as "The Battle of Waterloo" or "The Rise of the Sara-

cens," would be equally interesting. Whenever a pupil finds something in his studies to interest him and stimulate his mind, he can feel that he has a suitable subject for a theme.

**14. The Title.**—The pupil should be careful to distinguish between the subject and the title. The title is the special name that a writer gives to the article which he writes. Sometimes the subject may be so worded as to make a good title, but more often it is too vague and general. We may intend to write something about our travels. We desire a brief and attractive title. Our subject will readily furnish us with such a one, as, "From Boston to New York by Trolley Car," "A Day at Niagara," or "Abroad with a Camera." "From the Anvil to the Pulpit" is an account of the life of a noted clergyman. In "Brown Heath and Blue Bells" we are treated to some very interesting sketches of Scotland. The importance of a good title must not be overlooked; by it we mark out our line of treatment, and arouse the curiosity and interest of our readers.

**15. How to Choose a Title.**—If the title of what we intend to write about suggests itself along with the prospective subject matter and the manner of treatment, that is well; but often this is not the case, and the title becomes our first care. We should think first of what we wish to say, — subject, point of view, length of treatment, etc., — and govern ourselves accordingly. The title should have a very definite relation to what it introduces; it should appeal to the curiosity of the

reader, but should not tell too much. "Prohibition does not Prohibit" is very faulty as a title, since it betrays at once the partisanship of the writer; and those whom the article is written to convince will look no further. "Why Prohibition does not Prohibit" is better, since it leaves the point of view of the writer uncertain. The use of hackneyed expressions in the title is peculiarly open to objection, since it gives the color of commonplace to the whole production. "Tripping the Light Fantastic Toe" we know to be merely an account of a dancing-party, and it awakens in us no further interest. A title should be brief to catch the attention of the reader, and clear, that he may see quickly the character of the article. "Victorious yet Skunked," a title recently given by a schoolboy to his theme, would hardly suggest that the boy was narrating the incidents of a fox-hunt. A title should not be sensational. Such a title, so common in the newspapers of the present day, gives an unpleasant shock, and creates an unfavorable impression in the minds of intelligent readers. With the help of a proper title we may hope to get the reader interested in our theme.

#### EXERCISES.

1. Bring to the class five subjects which you have found of interest to you in the newspapers and the magazines you have recently read. Select from your own observations five subjects suitable for themes. Select a similar list from your school courses. Choose a proper title for each of your subjects. Give your reasons for thinking each title appropriate.

2. Which of the following subjects would be of interest to you, and which would be of general interest? Which of them should you criticise as being too abstract or general?

- |   |   |
|---|---|
| 1. The benefits of gardening.             | 14. Culture.                                    |
| 2. The pleasures of a well-informed mind. | 15. Coal-mining.                                |
| 3. Courage.                               | 16. The rubber-tree.                            |
| 4. A sunset in the mountains.             | 17. General Grant's campaigns in the Civil War. |
| 5. A Turkish man-of-war.                  | 18. Newspapers.                                 |
| 6. Butterflies.                           | 19. A visit to Washington.                      |
| 7. Astrology.                             | 20. The Boston Subway.                          |
| 8. A cotton-field.                        | 21. A day in camp.                              |
| 9. Zoroaster.                             | 22. Yachting.                                   |
| 10. A Hindoo temple.                      | 23. Trout-fishing.                              |
| 11. Oom Paul Kruger.                      | 24. The pleasures of bicycle-riding.            |
| 12. Manual training.                      | 25. Our soldiers in Manila.                     |
| 13. "The Man with the Hoe."               |   |

3. Narrow four of the following themes by making limitations of place, time, kind, either one or all, till they are so far reduced that each may be treated within the compass of a paragraph.

- |                   |               |
|-------------------|---------------|
| 1. Mountains.     | 9. Charities. |
| 2. Clocks.        | 10. Pain.     |
| 3. Flowers.       | 11. Play.     |
| 4. Bicycles.      | 12. Air.      |
| 5. Locomotives.   | 13. Fire.     |
| 6. Cats.          | 14. Geysers.  |
| 7. Opportunities. | 15. Seas.     |
| 8. Character.     |               |

4. Narrow four of the following subjects so as to make them interesting to four different classes of readers. Narrow at least two of the subjects so that the theme may be interesting to readers for whom the subject as a whole might not be attractive. In each case state to what particular class of readers the theme is intended to appeal, and be prepared to say why it should have interest for readers of that class.



- |                     |                    |
|---------------------|--------------------|
| 1. Farming.         | 8. The Nile.       |
| 2. Printing.        | 9. Our Country.    |
| 3. Sewing.          | 10. Niagara.       |
| 4. Moonlight.       | 11. Nature.        |
| 5. Inventions.      | 12. Base-ball.     |
| 6. The post-office. | 13. The Milky Way. |
| 7. Elections.       | 14. The Aztecs.    |

5. Narrow five of the following subjects until you think they are suitable for school themes, and give an appropriate title to each.

- |                        |  |
|------------------------|--|
| 1. The Mother Country. | 11. The Straits of Dover.                                      |
| 2. Art.                | 12. The War between the English and the Boers in South Africa. |
| 3. Rivers.             | 13. Electricity.   |
| 4. The Spanish War.    | 14. Arbitration.   |
| 5. Literature.         | 15. Immigration.   |
| 6. Magazines.          | 16. Public Parks.  |
| 7. Watches.            | 17. Politics.  |
| 8. Country Roads.      | 18. Municipal Government.                                      |
| 9. Heroes.             |  |
| 10. Sunrise.           |  |

6. Look over the newspapers and magazines of the day, and select five titles which you think appropriate to the subjects treated. Give your reasons. Comment on the appropriateness of the following titles to the subjects treated.

- | TITLE.                      | SUBJECT IN BRIEF.  |
|-----------------------------|--|
| 1. New York Bites the Dust. | Describing the defeat of the New York base-ball club in a game.                      |
| 2. Lessons in Liberty.      | An account of the preparations for the visit of Cuban teachers to the United States. |
| 3. A Patriot's Mecca.       | An account of the celebration of Patriot's Day, April 19, at Concord, Mass.          |
| 4. Her Day of Battle.       | An account of the same at Lexington.   |

5. Housing the Poor. Experiments in securing model dwelling-houses for the poor of London.
6. A Garden of Mercy. A plea for sending the poor from the crowded cities to the farming-districts, and for the establishment of training-colonies. "Land Experiments," says the author, "is a cold title. To me they (the training-colonies) appear as Gardens of Mercy, where the gardener longs to make as goodly a show of souls as of roses."
7. Forty Years of British Trade. A history of the development of trade in Great Britain during the last forty years.
8. The Battle of the Centuries. A discussion whether the year 1900 belongs to the nineteenth or the twentieth century.
9. A Ten Years' War. An account of the battle with the slums in New York City.
10. Poor People. A novel, dealing with life in the tenement district in Chicago. This does not mean the slums.
11. We are too much Governed. "I am asked," says the author, "to express my views of the tendency on the part of the Legislatures of the various States of the Union in the direction of multiplying legislation."

- |                            |  |
|----------------------------|--|
| 12. The Klondike Stampede. | A history of the Klondike region, and a description of the rush of people to that locality during the gold fever of 1897-1898. |
| 13. "Never Say Die."       | A school-boy's account of the work and practice of the school boat-crew on the river.  |
| 14. An Actor's Day off.    | The experience of an actor who had stopped over a day at Niagara Falls.  |
| 15. Chocorua.              | A description of Mt. Chocorua by a writer who spent one summer in that vicinity.   |
| 16. A Large Bass.          | A school-boy's account of a day's bass-fishing in Florida.   |
| 17. A Steam Carriage.      | A description of an automobile propelled by steam.   |

7. Suggest suitable titles for the following newspaper paragraphs.

1. The attorney-general for Kansas, on January 16, at Topeka, rendered an opinion to the state superintendent of public instruction, holding that when a public school has been suspended by order of the board of trustees, on account of the presence of a contagious disease in the community, teachers are entitled to full pay under their contracts during such suspension.

2. What sneaks and snobs we are getting to be! A Canadian railroad dignitary is written of by an American newspaper as "having once filled the position of an humble ticket agent." Mark the juxtaposition. The "humble" is attached to the man more than to the position. We never yet found that humility was required in that occupation.

3. The worst of the whole business is, not so much the harm that a single play can do, but the general degradation

of public taste, if not of morals, by exaltations of brute reproductions of the indecent as "art." Between the representations of life and life itself there must always be a distinction.

4. For three consecutive Congressional elections the methods and practices of that district have been investigated by this House, and in both of the preceding instances this body has set its seal of condemnation upon the debauchery thereof.

5. The flour trust has collapsed, from the same cause that sent so many trusts down, over capitalization. As it was written in the Register many months ago, the people who will be hurt first and worst by the trusts will be those who put their money in them.

6. Mamma—Tommy, you must eat every bit of your soup. How many little boys would be thankful to have only half of that big bowlful set before them.

Tommy—So would I.

7. The Dublin city council had an exciting session over a resolution to welcome Queen Victoria formally in her coming visit. It was carried by a narrow majority, and with groans from the spectators.

8. During the past week there have been increasing signs of a rising tide of war sentiments among the French people directed against England, and it is an open secret that the army and navy are being put on a war footing.

9. The British newspapers very generally applaud Salisbury's rejection of the peace proposal.

10. In both Senate and House bills have been introduced giving the senior major-general of the army, while commanding the army, the rank of lieutenant-general, together with the emoluments of that rank.

## CHAPTER II.

THE THEME (*continued*).

**16. Material for the Theme.** — Before the work of composition is begun, material for the theme should be gathered and considered carefully. Every sentence should be planned with the thought of the conclusion for which the whole is written. A great genius may dash off his lines without premeditation, trusting to inspiration for the working out of a well-rounded design, but the majority of us cannot do this. In general, lack of design is a very serious hindrance to the pleasure as well as to the comprehension of the reader. We should get our material, and have it arranged in our minds before we begin to write. But here the great difficulty confronts us, where shall we get this material? We may have our subject, even our title well in mind; but the next step is not always an easy one. Where shall we find the material for our themes?

The great source of material is our own experience and observation. Having chosen his subject, the pupil should keep his eyes open continually for hints and suggestions. He will be surprised to find how many things that he sees or hears or reads have a bearing on what he has been thinking about. Like a good reporter, he

should note minutely what is going on around him, and be alive to all the opportunities for getting information. Of course not everything that comes under our observation is available, and not everything available shows its true character at a glance : we may have to look a long time to see anything that has not already been seen and reported many times. We should make mental memoranda for future reference, or better still, we should carry with us a note-book to jot down what comes within the range of our observation. This has been the experience of all the great authors whose books afford us so much pleasure. The beautiful descriptions of landscape, the faithful delineations of character, are the result of close observation on the part of the author. The success of Dickens was undoubtedly due in great measure to the fact that he had been a reporter, and acquired the habit of observing minutely the manners, movements, and surroundings of the characters which he has portrayed with such consummate skill. Read Washington Irving's description of Sleepy Hollow, and you see at once that it is no fancy of Irving's imagination, but a real valley which Irving had visited, and which had made deep impression upon his mind. In Nathaniel Hawthorne's "Note Book" may be found the following record, showing how he was continually jotting down minute observations for future use :

"October 25. — A walk yesterday through Dark Lane, and home through the village of Danvers. Landscape now wholly autumnal. Saw an elderly man laden with two

dry, yellow, rustling bundles of Indian cornstalks, a good personification of Autumn. Another man hoeing up potatoes. Rows of white cabbages lay ripening. Fields of dry Indian corn. The grass has still considerable greenness. Wild-rose bushes devoid of leaves, with their deep, bright red seed-vessels. Meeting-house in Danvers seen at a distance, with the sun shining through the windows of its belfry," and so on.

Such is the importance of close observation and personal experience.

We may find material also in the observations and experiences of others. We should cultivate the habit of consulting books, of getting something besides pleasure out of magazines and papers. Our reading should supplement our own experience; it should stimulate our minds, not furnish us with ready made ideas. With this caution, then, we should seek information from all the best books and papers at our command. Here, again, we are following in the footsteps of our masters. We know from Macaulay's journal that he spent eighteen months in acquainting himself with the reign of William III., that he might be able to write his History. He visited Holland, Belgium, Scotland, Ireland, France; he ransacked the Dutch archives and the French archives; he turned over thousands of pamphlets, and explored the British Museum and the great libraries of England, for his material. Go into the Boston Public Library any day, and you will see men from all parts of the country poring over books and manuscripts for information upon subjects which they intend to discuss.

Learn to use indexes, such as Poole's "Index to Periodical Literature," and the American Library Association's "Index to General Literature," that you may the more readily find out what has been written on a given subject. If you wish to know about Dr. Johnson, and have no book or magazine article dealing with him, perhaps the index to a life of Goldsmith or some other contemporary will help you. A chance allusion to the subject is better than no information at all ; it may suggest another view of the matter, or may show that your researches have been too narrow and one-sided. We should guard carefully against any such fault. Our readers will hardly appreciate the real force of our conclusions, and the grounds for them, if we leave them with the feeling that our showing is not a fair one. If a recent paper or magazine has suggested our subject, we have to guard especially against the danger of one-sided treatment. If we are writing upon "The United States and the Philippines," and wish for facts in support of our opinions, we must consult the more serious magazines and reviews instead of relying upon the doubtful statements of partisan newspapers.

**17. Development of the Theme.** — When we have decided on our subject and our title, secured our material, and thought out in a general way our conclusions, we have still to consider various points in connection with the theme, such as how to begin, the order and the length of treatment, the proportion of parts, and how to end it. Most of these considerations can be answered as we



acquire experience in writing, but a few of the more elementary matters may be treated here.

I. *The Beginning*. — How to begin is one of the most perplexing questions that confront the pupil in his theme writing. He may have his material well in mind, but he cannot think of a good way to begin ; everything seems awkward or abrupt. Whence shall come the first words ? They must grow out of nothing yet expressed, but must link themselves to what is to come. When we once get started it is easy to go on, for one thing suggests another. But how shall we start ? Let us consider for a moment what purpose our beginning is to serve. Plainly its first purpose is to get the reader's attention ; then it must interest him, and create a favorable impression in his mind ; and lastly it must give him to understand what we intend to write about. We should, then, begin with something fresh and interesting ; and this should prepare the way for a brief statement of the subject. Sometimes a short anecdote or an apt quotation will answer the purpose ; again, we may begin with some brief assertion that will strike the reader with surprise or pleasure, or arouse his curiosity. The use of the first personal pronoun is often effective, as it invites familiarity and confidence. On simple topics we may begin a theme as we should begin a conversation with a friend. If we have spent an enjoyable day at the seashore, and wish to tell a friend about it, we do not hesitate for a way to begin. We say naturally, "I spent a most delightful day at the seashore yesterday ;" and

then we proceed to tell him all the particulars. We may do the same in our writing, although, of course, in a somewhat more formal way. Look over Irving's "Sketch-Book," or some similar work, and note how the author begins his different sketches. In a recent magazine article on "Railroading as a Profession," the author begins as follows :

"Ever since the Civil War, railroading as a career has probably been more attractive to the bold and enterprising youth of America than any other occupation."

An article in the "Atlantic Monthly," entitled "A Girl of Sixteen at Brook Farm," begins thus :

"Of all the memorable company whom I found seated at the tea table when I arrived at Brook Farm, a few weeks after its opening, not one is now alive."

In general, the pupil will find little difficulty in beginning, if he keeps in mind what he wishes to accomplish, and does it as briefly and simply as is consistent with what he has to say.

2. *The Ending.* — Somewhat less perplexing is the question, how to end the theme. Every teacher has doubtless listened to the despairing cry of the pupil who has written all he has to say upon his subject, but cannot think of a suitable way to end his theme; there is an indefinite something in his mind which he would like to say to bring his work to a fitting close, but he cannot frame it in words. As in the case of the beginning, the difficulty will be easily solved, if the pupil will keep in mind what he wishes to accomplish in

the ending. If we were to analyze the indefinite something in the pupil's thought, we should probably find that it is a desire to impress more firmly on the reader the important points that have been made, and to round out gracefully his theme, so as to produce a finished whole. This is the purpose of an ending; and this purpose can be accomplished best by a brief summary of the several points, which will present them in one view to the mind of the reader. If the theme is a simple narrative, a simple, happy turn of expression, when interest in the subject is closed, will suffice for an ending. (Introduction and Conclusion will be treated more fully in Part III.)

3. *The Outline.*— Before beginning to write a theme it is important to have a preliminary outline or plan, noting briefly the topics to be considered. This enables us to secure unity and symmetry in our work. The outline may consist of little more than notes of the things we have learned in the way of reading or observation. We may simply jot these notes down and then arrange them according to sequence, or we may group them under topics. In either case they will serve as a guide suggesting the relation of one thought to another, and the line of treatment; and they will give that mental grasp of the subject which is so essential to easy expression. Let us suppose, for instance, that we wish to describe a New England village which we have visited. With note-book in hand we jot down our impressions somewhat as follows:

## THE LITTLE VILLAGE OF A.

Arrived at the little railroad station. Saw a number of curious looking people gathered there. Strange forms of conveyance. A bright, sunny day. A beautiful spot. A river flowing through the valley. Road bordered with trees. Green fields stretching away in the distance. Fields of grain. Gardens. Farm-houses here and there. Mountains in the distance. Approach to village. Main streets. Tall elms. One or two stores. Post-office. Church. School. A hotel. A number of loafers around. A small factory on the river. People mostly farmers, pleasant, talkative, always busy. Some work in factory. Stayed at a large farm-house. Numerous walks. Beautiful paths. A lake. Falls. Good fishing. Historical associations. Traditions. Feelings awakened by the visit.

We have jotted down our notes at random, as they happened to come to us ; but on examination we shall see that we can improve this outline by omitting some of the trivial and unimportant notes, and by grouping and rearranging what remain. Thereby the outline will be made more systematic, and the theme more orderly and symmetrical. The revised outline will be somewhat as follows :

1. Beginning. 1. Arrival. 2. Railroad station. 3. People around. 4. A sunny day. 5. My first impressions.
2. Natural features. 1. A river flowing through the valley. 2. Green fields stretching away. 3. Cultivated land. 4. Large tracts of woodland. 5. A lake. 6. Mountains all around in the distance.
3. Artificial features. 1. Prosperous-looking farms. 2. Stores. 3. A country church. 4. A small district school. 5. The hotel. 6. The factory.

4. People. 1. Farmers. 2. Workmen in the factory.
  3. Character of the people, — pleasant, courteous, busy. Peculiarities.
  5. Places of interest. 1. The lake. 2. Fishing. 3. The falls. 4. Beautiful paths through the woods.
  6. Historical associations. 1. Indians. 2. A Revolutionary War incident. 3. A tradition.
  7. Conclusion. Feelings awakened by my visit.
- Of course the outline may be still further systematized if desired.

4. *The First and Second Drafts.* — Having now outlined our plan of work, it only remains for us to develop the topics with the material at our command, that is, to write out a complete and connected draft. In doing this we shall not trouble ourselves too much with the choice of words or expressions, the object in the first draft being to concentrate our attention on telling the full and connected story. After the first draft is completed, we may revise it as much as we wish; but finally we shall become trained to make only one revised copy. Even this seems laborious, but the ability to write good English fluently is worth the labor.

#### EXERCISES.

1. Let the pupil study the following beginnings taken from some of the magazines of the day, and say if they conform to his ideas of a good beginning, if they are attractive, if they serve their purpose, etc.

1. TITLE: "The Little Tricks of Smuggling."

Beginning: "Successful smuggling at the port of New York may be classed as one of the polite forms of crime."

## 2. TITLE: "The Respectable Wolf."

Beginning: "'There is nothing good in the wolf. He has a base look, a savage aspect, a terrible voice, an insupportable smell, a nature brutal and ferocious, a body so foul that no animal or reptile will touch it.' So says Buffon, in a characterization well nigh as savage as the nature of the beast characterized."

## 3. TITLE: "The Cuckoo Clock." A Story.

Beginning: "No one, not even his wife, could deny that Mr. Bates was the meekest of men. All his married life he had submitted to the superiority of his wife, and when his daughters grew up, to theirs also—a superiority which he invariably acknowledged."

## 4. TITLE: "The Place of French Literature."

Beginning: "The preëminence of French literature over its rivals has been complacently taken for granted by most Frenchmen."

## 5. TITLE: "The Unofficial Government of Cities."

Beginning: "There is probably no subject to which, during the last few years, the attention of public-spirited Americans has been more carefully directed than to that of municipal government."

2. Let the pupil look over the periodicals at hand, note the beginnings and the endings of some of the articles, and bring to the class two of each which especially please him. Let him tell what he sees in them that makes them suitable for their purpose.

NOTE.—The teacher should have a number of the popular magazines and periodicals in the class-room for distribution among the pupils.

3. Let the pupil read one or two of the lighter articles in the magazines, note down the important points, and make a topical outline for each article. Irving's "Sketch-Book" furnishes excellent material for such an exercise.

4. From the list of books which you have recently read, either in or out of school, bring to the class five subjects upon any one of which you could write a theme. Look over the daily newspapers carefully, and from the

topics under discussion select five which you could use for theme writing.

5. Look up material on three of the following subjects, using an encyclopedia only as a last resort; bring in your notes on paper, and tell the source of each jotting.

- |  |                                    |
|--|------------------------------------|
| 1. The Invention of the Steam Engine.                  | 9. The City of Manila.             |
| 2. David Harum and Mrs. Cullom in <i>David Harum</i> . | 10. The Gulf Stream.               |
| 3. The Cape to Cairo Railroad.                         | 11. The Government of the Boers.   |
| 4. The Story of Chevalier Bayard.                      | 12. The Movements of the Glaciers. |
| 5. Electric Railroads.                                 | 13. The Making of Pottery.         |
| 6. The Story of Orpheus.                               | 14. The Colony of Porto Rico.      |
| 7. A Cyclone at Sea.                                   | 15. General Gordon in Egypt.       |
| 8. The Boston Library.                                 | 16. The Coal Supply of the World.  |

6. Make notes about something which particularly interests you, if possible giving the results of your own experience and observation, for instance, the use of the camera. Develop a theme from the notes you have made.

7. From the following subjects select three about any one of which you could write a one-page theme. Select three which would require two or three pages for treatment. Select three that are suitable for longer themes, and give reasons for your choice:

- |                                      |                                      |
|--------------------------------------|--------------------------------------|
| 1. Military Drill in Public Schools. | 11. Yachting.                        |
| 2. A Day's Outing on the Bicycle.    | 12. A Home Phonograph.               |
| 3. The Burning of a House.           | 13. An Electric-Car Ride.            |
| 4. A Game of Baseball.               | 14. My Native Town.                  |
| 5. Duck-Shooting.                    | 15. A Bachelor's Room.               |
| 6. A School Incident.                | 16. The Appearance of Ichabod Crane. |
| 7. A Native Flower.                  | 17. A Native Tree.                   |
| 8. The Boston Subway.                | 18. The Evils of Immigration.        |
| 9. Rapid Transit in Great Cities.    | 19. The Advantages of an Education.  |
| 10. The Pleasures of Bicycle-Riding. | 20. A Fishing-Trip.                  |
|                                      | 21. A Ramble through the Parks.      |

22. A Description of the Shakespeare House.
23. A Rainy Day.
24. A Haunted House.
25. Stamp-Collecting.
26. Maple-Sugar Making.
27. The Books we Read.
28. The Development of School Athletics.
29. The Disastrous Effects of War at the Present Day.
30. Improvements in Firearms.
31. Boston, a Literary Center.
32. The Advantages to a Town of a Good Library.
33. A Knowing Cat.
34. An Intelligent Dog.
35. A Yachting Incident.
36. Rip Van Winkle's Twenty Years' Sleep.
37. General Grant's Campaigns.
38. Views from my Window.
39. A Good Dinner.
40. The Paris Exposition.
41. A Day at the County Fair.
42. Improvements in Locomotion.
43. The Automobile.
44. How to Sail a Boat.
45. The Choice of an Occupation.
46. The Coming Baseball Season.
47. A Fox Hunt.
48. The Woodpecker.
49. The Use of the Flashlight in Photography.
50. The Life of an Actor.
51. How to Raise Strawberries.
52. Should Capital Punishment be Abolished?
53. A Week on a Pilot Boat.
54. The Printing of a Newspaper.
55. The Coming of Spring.
56. The Department Stores.
57. At the Lunch Counter.
58. The Influence of the Modern Newspaper.
59. Gathering Wild Flowers.
60. An Eccentric Character.
61. An American Soldier in the Philippines.
62. Fishing through the Ice.
63. Home Life of the Boers.
64. The Art of Trout-Fishing.
65. Mt. Chocorua.
66. The Legend of the Holy Grail.
67. A Beautiful Sunrise.
68. An Autumn Day in the Country.
69. The Old-fashioned Stagecoach.
70. The Justice of Strikes.
71. A Model Farm.
72. A Walk through a Shoe-Factory.
73. Good Roads.
74. The Passing of the American Indian.
75. A Thunder Shower.

8. Look over carefully some of the compositions given in the appendix, and comment on the choice of material, plan, beginning, ending, etc.



## CHAPTER III.

## THE PARAGRAPH.

18. **What the Paragraph Is.** — If we look at the printed page of any book we notice that usually it is not solid, but is broken once or twice into what we call paragraphs. These paragraphs are not arbitrary divisions made to catch the reader's eye. They have a much greater significance. Let us see, then, what the paragraph is, and why the printed page should be broken by paragraph divisions. If we turn for a moment to the two outlines of *The Little Village of A*, in the preceding chapter, we see that the second outline differs from the first in this respect, that certain ideas that were related to one another have been grouped under heads or topics, and that each topic is expressive of the ideas in its group. So our thoughts upon any subject, if developed at any length, break up naturally into groups of related ideas. If they do not our thinking is not clear-cut and logical. These groups seem to be natural divisions of the subject. Now, if the ideas of the several groups be developed into sentences, each sentence-group will constitute a paragraph. We may define a paragraph, then, as *a group of sentences in which a single topic is developed.*

Let us take some theme, and see how the ideas which we are to present in it group themselves. We will describe an old mill, and make such arrangement of the details as will form fitting paragraphs. Arranging these details as they suggest themselves to us, without regard to order or grouping, we will afterwards see how they are related to each other, and group them for paragraphs according to these relations.

1. The mill-wheel. 2. The belts and whirring wheels.
3. The dam. 4. The mill itself. 5. Shape of the mill.
6. The mill-pond. 7. The dusty miller. 8. Size of the mill.
9. The wagons of the farmers bringing grain. 10. Situation of the mill.
11. The background of trees and hills.

Glancing over these items, we see at once that if the subject should be treated in the order in which the details are here given the description would be broken and incoherent, and the whole impression would be indistinct. Attempting to bring together those things which have some relation, we may unite them in paragraphs in some such fashion as follows :

- |                 |            |                |
|-----------------|------------|----------------|
| First paragraph | to include | 10, 11, and 9. |
| Second          | " "        | 6, 3, and 1.   |
| Third           | " " "      | 4, 5, and 8.   |
| Fourth          | " " "      | 7, and 2.      |

Each paragraph now includes items which we can hold together mentally, and forms a picture which is, for our purposes, complete. We shall not find it easy to think in groups of related ideas at first ; but by being careful continually to have the purpose of each para-

graph thought out before we begin writing upon it, we shall come to divide our subjects naturally into paragraphs. If that division is not made in the first writing, it will be found difficult or impossible to make it afterwards without rearrangement and re-writing. That the reader may not pass over the break from paragraph to paragraph the first line of each should be indented an inch more than the other lines. On the printed page or in typewritten manuscript the indentation is less, because the uniformity of print makes a slight indentation sufficiently noticeable.

**19. The Importance of Paragraphs.** — From what has been said in the preceding section, we see that a paragraph is a natural and necessary division of the subject, containing a complete discussion of a particular topic, and that the several paragraphs enable the writer to develop his theme logically. They are quite as significant to the reader. They show him the divisions of the subject which the writer wishes to make, and each conveys a sense of something complete. We see further that the paragraph has a double relation. It is a division of a larger topic, a dependent member of the whole composition, logically connected with the other members; and it is a complete whole in itself, a miniature composition, in which the several sentences are linked together, each sentence fulfilling the function apportioned to it. It is the latter relation with which we are now concerned. Let us, then, consider a paragraph for a moment, and see how the sentences com-

posing it are linked together by a natural relation of one sentence to another and to the whole.

1. Once on the brink of the crater, we obtained a perfect view of this wonderful cavity in the mountain side. 2. It is one of the main features of the southwestern face of St. Elias. 3. It begins on the right in the splendid jagged *arête* leading up to a peak, which from another point appears as a spur of the mountain. 4. At the foot of this peak begins the upper rim of the crater, which descends gradually to the left in the shape of a spiral curve. 5. In its entire length it is frosted with a layer of snow over fifty feet thick; the effect of this is very striking. 6. The walls of the crater are composed of steep, bare rock, the surface of which is furrowed and stratified in a most wonderful manner. 7. The interior is filled with snow; its outlet is to the westward, where it feeds a large glacier. 8. There is good reason to believe that this amphitheater is of volcanic origin. 9. Several specimens of rock which were brought down seem to support this theory, while later in the day a cone was passed resembling in shape and general appearance those seen in the crater of Kilauea, on the island of Hawaii.

From sentence 1 to sentence 7 inclusive the paragraph is concerned with the description of the crater, each sentence adding definiteness to the picture, and having a close connection with the sentence preceding it. Sentences 8 and 9, dealing with the formation, could come only after the description, since it is the appearance of the crater that leads to this as a conclusion. There are but these two divisions of thought in the paragraph, which may be outlined as follows: —

**The Crater.**

1. Description.
  - a. Position.
  - b. The snow.
  - c. The walls.
  - d. Outline.
2. Formation.
  - a. Probably volcanic.
  - b. Character of the rock.

Observe that the paragraph is a complete whole, the descriptions and the conclusions as to the formation of the crater being but different phases of the mental effect of the sight of the crater. This should be true of every paragraph. It is normally the unit of thought which first presents itself to the mind of the writer as he mentally outlines a composition before putting pen to paper. Certain things must be said before the reader is prepared for certain other things; and these various matters should arrange themselves in the mind of the writer in a definite order, each separate phase of the subject as it is to be treated forming a paragraph, a unit in itself. A composition in which each paragraph is complete and contains nothing extraneous in thought, mood, or manner, gives to the reader the sense of logical, clear-cut, orderly arrangement which is essential to his satisfaction and interest.

**20. The Length of Paragraphs.** — The length of the paragraph must be determined primarily by the amount of detail that goes to form the one connected whole. A paragraph may consist of but one sentence, and how long it may be without becoming disjointed and awk-

ward in effect the writer must determine in each individual case ; but, in general, paragraphs extending over several pages are too long. When the subject is a complex one, dealing with abstract thought or with historical or scientific generalizations, the groups of related ideas may necessarily be large ; but, while this will increase the difficulty of making distinctions between them, such distinctions must be made with greater care. If the completed composition is to maintain the same tone throughout, the paragraphs should not vary greatly in length. In rapid narration the paragraphs will generally be short, since the story does not dwell long upon the separate incidents. In effect, then, long paragraphs have weight and dignity when the subject matter composing them is properly connected in thought, and short paragraphs have movement and vivacity. Occasionally, for the sake of emphasis, sentences that are connected in thought, and might form one paragraph, are broken up into several paragraphs. So it is in the following, in which both sentences beginning "Lady Standish" are put in paragraphs by themselves for emphasis.

There was the bishop, the Bishop of Bath and Wells ! That reverend prelate had shown her much kindness and attention. He would know how to interfere in such a crisis. He was a man of authority. Between them could they not force the peace at Hammer's Fields, and could not Sir Jasper be saved in spite of himself, were it by delivering him into the hands of the law ?

Lady Standish flew into her room and called the sniffing Megrim.

"Paper and ink," cried she, "and get you ready to run on a message. 'Tis a matter of life and death."

"My Lady," said Megrim, primly, "I will serve your Ladyship in all things that are right; but I hope I know my duty to my Creator; and stoop to connive at irregularities, my Lady, I won't and never will." She had been ready to condemn her master overnight, but the talk in the servants' hall had, as she had expressed it, "opened her eyes." And what woman is not ready to judge her sister woman — above all, what maid to condemn her mistress?

Lady Standish stared.

"What means this?" said she. "You shall do as I bid you, Mistress Megrim. How dare you!" cried Lady Standish, with a sudden flash of comprehension. "Why, woman, my letter is to the bishop!"

"Oh," quoth Mistress Megrim, still with reserve, yet condescending to approval, "that is another matter. Shall I," she sniffed, "be stricter than becomes a Christian? Shall I refuse aid to the bruised sinner or to the smoking lamp whose conscience is awakened? May his Lordship be a tower of strength to your Ladyship along the rocky paths of penitence — amen!"<sup>1</sup>

Direct quotations are usually put in paragraphs by themselves, though sometimes the quotation is so much a part of the context that it is included with it. In the following observe that the first sentence in paragraph 2 implies what the quotation following it expresses more definitely, and the two are therefore too closely connected to be put in separate paragraphs. The first sentence of paragraph 3 bears the same relation to the quotations following it, and they are therefore paragraphed together.

"And you," he said, "you pretended because you thought it was best for me."

<sup>1</sup> "The Bath Comedy," by Egerton Castle.

She nodded. "And we saw through each other all the time," she said.

"Grizel, has it passed away altogether now?" Her grip upon his hand did not tighten in the least. "Yes," she could say honestly, "it has altogether passed away."

"And you have no fear?"

"No, none."

It was his great reward for all that he had done for Grizel.

"I know what you are thinking of," she said, when he did not speak. "You are thinking of the haunted little girl you rescued seven years ago."<sup>1</sup>

**21. The Topic-Sentence.** — We have defined a paragraph as a group of sentences in which a single topic is developed. This topic is usually announced in some one or two sentences which are called *topic-sentences*. These topic-sentences are convenient, both to the reader and to the writer; to the former they are a guide to the thought of the paragraph, and to the latter they are a help in keeping him strictly to his line of thought. A topic-sentence is usually, though not necessarily, short, and may come anywhere in the paragraph, though ordinarily it occurs at the beginning. When there are two topic-sentences they are rarely separated; but if they are, one will usually be found at the beginning and the other at the end of the paragraph. Sometimes there is no clear topic-sentence, especially in narrative and descriptive writing, in which case the first sentence will give a clew to what follows, or the topic must be inferred from all the sentences. The use of the topic-sentence may be seen in the following paragraphs.

<sup>1</sup> "Tommy and Grizel," by J. M. Barrie, in *Scribner's Magazine*.



Study carefully its relation to the paragraph, and be prepared to say whether or not these paragraphs show any digression from their themes as announced in the topic-sentences, pointing out such digression, if any.

*To be strong-backed and neat-bound is the desideratum of a volume.* Magnificence comes after. This, when it can be afforded, is not to be lavished upon all kinds of books indiscriminately. I would not dress a set of Magazines, for instance, in full suit. The dishabille or half-binding (with russia backs ever) is our costume. A Shakespeare, or a Milton (unless the first editions), it were mere foppery to trick out in gay apparel. The possession of them confers no distinction. The exterior of them (the things themselves being so common), strange to say, raises no sweet emotions, no tickling sense of property in the owner. Thomson's Seasons, again, looks best, (I maintain it) a little torn and dog's-eared. How beautiful to a genuine lover of reading are the sullied leaves, and worn-out appearance, nay the very odor (beyond russia), if we would not forget kind feelings in fastidiousness, of an old "Circulating Library," Tom Jones, or Vicar of Wakefield! How they speak of the thousand thumbs that have turned over their pages with delight!—of the lone sempstress, whom they may have cheered (milliner, or harder-working mantua-maker) after her long day's needle-toil, running far into midnight, when she has snatched an hour, ill spared from sleep, to steep her cares, as in some Lethean cup, in spelling out their enchanting contents! Who would have them a whit less soiled? What better condition could we desire to see them in? CHARLES LAMB: *Essays of Elia*.

Let us dwell upon this contrast for a few minutes. All the sunshine appears to have been on your side and all the shadow on his. Born of highly cultivated parents, in the highest rank in England under royalty, you have lived from the beginning amongst the most official aids to

culture, and Nature has so endowed you that, instead of becoming indifferent to these things from familiarity, you have learned to value them more and more in every successive year. *The plainest statement of your advantages would sound like an extract from one of Disraeli's novels.* Your father's principal castle is situated amongst the finest scenery in Britain, and his palace in London is filled with masterpieces of art. Wherever you have lived you have been surrounded by good literature and cultivated friends. Your health is steadily robust, you can travel wherever you choose, and all the benefits of all the capitals of Europe belong to you as much as to their own citizens. In all these gifts and opportunities there is but one evil—the bewilderment of their multiplicity.

P. G. HAMERTON: *The Intellectual Life.*

“My instinct would certainly be to fight, whether fighting were of any use or not. But the propriety of fighting in such a case is a very nice question of judgment. So long as there is anything to fight for, no matter how hopeless the odds, a gentleman should go to the front—but no longer. The question must be to decide the precise point at which the position becomes untenable. So long as France makes our quarrel hers, every man should give his personal assistance to the cause; but it is absurd to suppose that if we were left alone, a handful of Romans against a great power, we could do more, or should do more, than make a formal show of resistance. *It has been a rule in all ages that the general, however brave, who sacrifices the lives of his soldiers in a perfectly hopeless resistance, rather than accept the terms of an honorable capitulation, is guilty of a military crime.*

F. MARION CRAWFORD: *Saracinesca.*

The propositions of William were framed with a punctilious fairness, such as might have been expected rather from a disinterested umpire pronouncing an award than from a chivalrous prince dictating to a helpless enemy.

No fault could be found with them by the partisans of the king. But among the Whigs there was much murmuring. They wanted no reconciliation with the tyrant. They thought themselves absolved from all allegiance to him. They were not disposed to recognize the authority of a parliament convoked by his writ. They were averse to an armistice; and they could not conceive why, if there was to be an armistice, it should be an armistice on equal terms. By all the laws of war the stronger party had a right to take advantage of his strength; and what was there in the character of James to justify any extraordinary indulgence? Those who reasoned thus little knew from how elevated a point of view, and with how discerning an eye, the leader whom they censured contemplated the whole situation of England and Europe. They were eager to ruin James, and would therefore have refused to treat with him on any conditions, or have imposed on him conditions insupportably hard. *To the success of William's vast and profound scheme of policy it was necessary that James should ruin himself by rejecting conditions ostentatiously liberal. The event proved the wisdom of the course which the majority of Englishmen at Hungerford were inclined to condemn.* T. B. MACAULAY: *History of England*.

*Even the invention of railroads has produced the unforeseen result of a return in the direction of barbarism.* If there is one thing that distinguishes civilization, it is fixity of residence; and it is essential to the tranquil following of serious intellectual purposes that the student should remain for many months of the year in his own library or laboratory, surrounded by all his instruments of culture. But there are people of the highest rank in the England of to-day whose existence is as much nomadic as that of Red Indians in the reserved territories of North America. You cannot ascertain their whereabouts without consulting the most recent newspaper. Their life may be quite accurately described as a return, on a scale of unprecedented splendor and comfort, to the life of tribes in that

stage of human development which is known as the period of the chase. They migrate from one hunting-ground to another as the diminution of the game impels them. Their residences, vast and substantial as they are, serve only as tents and wigwams. *The existence of a monk in the cloister, of a prisoner in a fortress, is more favorable to the intellect than theirs.* P. G. HAMERTON: *The Intellectual Life.*

## EXERCISES.

1. Define a paragraph. Give reasons for your definition. Why are paragraphs important? What do they signify to the reader? How are they helpful to the writer?

2. In the following outlines find the natural divisions of the subject, and arrange the ideas in paragraph groups under appropriate topics.

1. The Newspaper of To-day. One of the many advantages of printing. Country where the newspaper was first printed. A branch of the periodical press. Feeling that gave it birth. The province of the newspaper to-day. Date of the first newspaper. Introduction into the United States. Influence upon the people. What has contributed to its circulation. Origin of the first newspaper. Process of printing a modern newspaper. The setting of the type by machinery. Electrotyping. The cylinder press. The circulation of a large paper. Contributions to freedom, justice, education. Influence on literary taste. Abuse of influence. Influence on civilization. Advantages to advertisers, merchants, readers. Duty of citizens with regard to newspapers.

2. The Benefits of Travel. Broadens the mind. Gives many useful ideas. Objects of travel. Means of making important discoveries. Travel more common now than formerly. Promotes general intercourse. Is a means of education. It acquaints us with the manners and customs of others. Affords pleasant recollections and instruction. Makes one contented. Is a source of pleasure. A means of transacting business. It makes an agreeable change.

3. Life of Washington Irving. Early home. His parentage. Beginning of his literary career. Third voyage to Europe, when and why? Date and place of birth. His

journey through the West. His law studies. Character. First literary work. Second voyage to Europe. Schooling. His last book. Vacation rambles. His different publications. Home influences. Editor of a magazine. First voyage to Europe. Death and burial. Public offices. Impressions of him from what we read.

3. State what natural divisions may be found in six of the following subjects. Gather material on four of these subjects, and arrange it in paragraph groups under appropriate topics. Justify your arrangement, showing why you group your ideas as you do. Assume that the divisions you are making are for a writing to cover three or four pages.

1. Michael Angelo.
2. An amateur photographer.
3. The French Academy.
4. How a hailstone is formed.
5. The Chicago fire.
6. The method of securing a patent.
7. The Siege of Troy.
8. Twenty miles on a bicycle.
9. A Florida river.
10. Building a railroad in China.
11. King Alfred and the cakes.
12. The college boat-race.
13. How a caucus is conducted.
14. Old Ironsides.
15. Roman writing materials.
16. Feudalism.
17. The Reign of Terror.
18. A sky-scraper.
19. Flying-fish.
20. A Klondike experience.
21. An Indian war-dance.
22. An orange grove.
23. The delta of the Mississippi.
24. How the President of the United States is elected.
25. The colonies of the United States.
26. Municipal government in the United States.
27. A summer on a farm.

4. Have proper paragraph-divisions been made in the following selections? If not, correct them, and give reasons for your corrections.

## SIR ROGER IN LONDON.

1. I was this morning surprised with a great knocking at the door, when my landlady's daughter came up to me, and told me that there was a man below desired to speak with me. Upon my asking her who it was, she told me it was a very grave, elderly person, but that she did not know his name.

I immediately went down to him, and found him to be the coachman of my worthy friend Sir Roger de Coverley. He told me that his master came to town last night, and would be glad to take a turn with me in Gray's Inn walks.

As I was wondering in myself what had brought Sir Roger to town, not having lately received any letter from him, he told me that his master was come up to get a sight of Prince Eugene, and that he desired I would immediately meet him.

I was not a little pleased with the curiosity of the old knight, though I did not much wonder at it, having heard him say more than once in private discourse, that he looked on Prince Eugenio (for so the knight always calls him) to be a greater man than Scanderbeg. I was no sooner come into Gray's Inn walks, but I heard my friend upon the terrace hemming twice or thrice to himself with great vigor, for he loves to clear his pipes in good air (to make use of his own phrase), and is not a little pleased with any one who takes notice of the strength which he still exerts in his morning hems.

## SQUIRE BULL.

2. John Bull was a choleric old fellow, who held a good manor in the middle of a great mill-pond, which, by reason of its being quite surrounded by water, was generally called "Bullock Island."

Bull was an ingenious man; an exceedingly good blacksmith, a dexterous cutter, and a notable weaver besides. He was, in fact, a sort of Jack-at-all-trades, and good at each.

In addition to these, he was a hearty fellow, a jolly companion, and passably honest, as the times go.

But what tarnished all these qualities, was an exceedingly quarrelsome, overbearing disposition, which was always getting him into some scrape or other.

The truth is, he never heard of a quarrel going on among his neighbors, but his fingers itched to take a part in it; so he was hardly ever seen without a broken head, a black eye, or a bloody nose.

Such was Squire Bull, as he was commonly called by his neighbors—one of those odd, testy, grumbling, boasting old codgers, that never get credit for what they are, because they are always pretending to be what they are not.

The squire was as tight a hand to deal with indoors as out; sometimes treating his family as if they were not the same flesh and blood, when they happened to differ with him in certain matters.

#### SUMMER RAIN.

3. Men begin to look at the signs of the weather. It is long since much rain fell.

The ground is a little dry, and the road is a good deal dusty. The garden bakes.

Transplanted trees are thirsty. Wheels are shrinking and tires are looking dangerous.

Men speculate on the clouds; they begin to calculate how long it will be, if no rain falls, before the potatoes will suffer; the oats, the corn, the grass,—everything.

Rain, rain, rain! All day, all night, steady raining. Will it never stop?

The hay is out and spoiling. The rain washes the garden. The ground is full. All things have drunk their fill.

The springs revive, the meadows are wet; the rivers run discolored with soil from every hill. Smoking cattle reek under the sheds.

Hens, and fowl in general, shelter and plume. The sky is leaden. The clouds are full yet. The long fleece covers the mountains.

The hills are capped in white. The air is full of moisture.

5. What determines the length of a paragraph? Where should you expect to find long and where short paragraphs? Find examples from the magazines at hand to justify your opinions. Bring to the class several consecutive paragraphs from three or four books or magazine articles, and account for the length of the paragraphs, making any criticism on the paragraphing that you think necessary.

Make proper paragraph-divisions of the following selections:

#### THE PLAGUE IN LONDON.

1. During the winter of 1664, it had been whispered about that a number of people had died, in some of the unwholesome suburbs around London, of the disease called the Plague. News was not published then, as now, and some people believed these rumors, and some disbelieved them, and they

were soon forgotten. But in the month of May, 1665, it began to be said all over the town that the disease had burst out with great violence in St. Giles's, and that the people were dying in great numbers. The roads out of London were choked up by people endeavoring to escape from the infected city, and large sums were paid for any kind of conveyance. The disease soon spread so fast that it was necessary to shut up the houses in which the sick people were, and to cut them off from communication with the living. The door of every one of these houses was marked with a red cross, and the words, "Lord, have mercy upon us!" The streets were all deserted, grass grew in the public ways, and there was a dreadful silence in the air.

#### LETTERS OF RECOMMENDATION.

2. A gentleman once advertised for a boy to assist him in his office, and nearly fifty applied for the place. Out of the whole number he, in a short time, chose one, and sent all the others away. "I should like to know," said a friend, "on what grounds you chose that boy. He had not a single recommendation with him." "You are mistaken," said the gentleman, "he had a great number: he wiped his feet when he came in, and closed the door after him; showing he was orderly and tidy. He gave up his seat instantly to that old man; showing that he was kind and thoughtful. He took off his cap when he came in, and answered my questions promptly and respectfully; showing that he was polite. And he waited quietly for his turn, instead of pushing the others aside; showing that he was modest. Don't you call these things letters of recommendation? I do; and what I can tell about a boy by using my eyes for ten minutes, is worth more than all the fine letters he can bring me."

6. What do you understand by topic-sentences? Of what use are topic-sentences to the reader? To the writer? What ideas would each of the following topic-sentences suggest to you? Write a group of such ideas for each topic-sentence.

1. We had not been out (at sea) many days when a violent storm arose.
2. On the following day we visited the Capitol (at Washington).
3. "During my residence in the country, I used frequently to attend service at the old village church."



4. With the coming of spring the ceremony of house-cleaning begins.

5. The roar of cannon announced that the battle had begun.

7. Taking each of the following subjects write three topic-sentences for as many paragraphs to be developed in regular order. Be prepared to justify the order in which you arrange them, and say to which you would give the fuller treatment.

1. The country fair.

2. Gathering wild flowers.

3. The Old State House in Boston.

4. Government ownership of railroads.

5. A snow blockade.

6. The choice of an occupation.

8. Look over the magazines at hand, and find the topic-sentences in several of the articles. Bring to the class the topic sentences which you have found, together with a brief outline of the ideas grouped under each.

9. Fill in the blank spaces in the following paragraphs with topic-sentences, writing these topic-sentences in the tone and style of the paragraph.

1. ——— Does the substantive which we have turned into an adjective imply time only? Or is there not in the word Christmas a finer and more potent quality which we should do well to preserve, even though we anticipate the Yule-tide or let our thoughts run after it? The real Christmas gift will bear bestowal in March or June or November, though if one can link it with the dearer day, and put, too, a little of the delight of anticipation into some one's life, a delight that is given to us all too charily, why it is so much the better.

2. ——— A carpenter's hammer, in a warm summer's noon, will fret me into more than midsummer madness. But those unconnected, unset sounds are nothing to the measured malice of music. The ear is passive to those single strokes, willingly enduring stripes while it hath no task to con. To music it cannot be passive. It will strive — mine at least will — 'spite of its inaptitude, to thrid the maze, like an unskilled eye painfully poring upon hieroglyphics. I have sat through an Italian opera, till for sheer pain, and inexplicable anguish, I have rushed out into the noisiest places of the quiet streets, to

solace myself with sounds, which I was not able to follow, and get rid of the distracting torment of endless, fruitless, barren, attention! I take refuge in the unpretending assemblage of honest common-life sounds; — and the purgatory of enraged musicians becomes my paradise.

3. Previous to the retirement of Hastings from the head of affairs in Calcutta, certain important changes had taken place in the machinery of the Company's government. The concerns of India had begun to assume such colossal proportions, and had become so mixed up with the honor and welfare of the nation, that the propriety of their administration by a single company, although controlled in a measure by the operation of the Acts of 1772, was a subject of grave consideration. The corruption and greed of the officials had long been a matter for criticism; and from a consideration of the subordinate, the public had been naturally drawn to a contemplation of the principals; so that the status of the Company was pretty freely discussed. —

## CHAPTER IV.

THE PARAGRAPH (*continued*).

**22. The Development of the Paragraph.**— Looking upon the paragraph as the development of a single topic, we may next consider how that development is brought about, its means and manner. Owing to the latitude allowed in paragraph development the subject presents many difficulties. It is a noticeable fact that very few writers make really good paragraphs, and consequently we find in most writing a great lack of logical development. Again, many things must be taken into consideration; for instance, the kind of composition, whether it be narrative, descriptive, expository, or argumentative, likewise the position of the paragraph in the theme. It is impossible in the space at our command to describe all the methods by which a topic is expanded into a paragraph; but we should keep in mind that the main object is to bring out clearly and effectively the idea of the topic, and that to attain this result all the details in the paragraph should be so arranged as to aid in the process. We shall now consider a few of the more common methods of development. These are not to be thought of as arbitrary, but rather as convenient, and

they are chiefly valuable for study and practice in training the mind to habits of analysis. In time the pupil will come to analyze his topic instinctively, and to use the method of development best suited to his purpose.

**23. Development by Repetition.**— Since the paragraph must have unity, and unity results from a relation of each part to the topic-sentence, the most obvious development of the topic-sentence will be by repetition. The repetition must, of course, give the thought greater definiteness, make it more emphatic or of larger import, or present it in some new form. This method is effective in exposition where explanation is needed, and in argument where the reader is to be convinced. The following paragraph will illustrate development by repetition : —

“ A good summer storm is a rain of riches. If gold and silver rattled down from the clouds, they would hardly enrich the land so much as soft, long rains. Every drop is silver going to the mint. The roots are machinery, and catching the willing drops, they assay them, refine them, roll them, stamp them, and turn them out coined berries, apples, grains, and grasses! When the heavens send clouds, and they bank up the horizon, be sure they have hidden gold in them.”

HENRY WARD BEECHER.

Sentence 1 is the topic sentence to be developed. Sentence 2 presents the idea in a new form and more definitely. Sentence 3 gives still another turn to the idea in sentence 1 and greater definiteness. Sentence 4 carries out the idea in sentence 3, and emphasizes it.

Sentence 5 again repeats the idea in sentences 1, 2, and 3, but in a new form. The entire group of sentences leaves upon the mind the single impression that rain is a source of riches.

Look over the following paragraphs carefully, point out the repetitions, and explain in what way each one develops the thought of the topic-sentence.

It is difficult for anyone who cares for justice to read party journals without frequent irritation, and it does not signify which side the newspaper takes. Men are so unfair in controversy that we best preserve the serenity of the intellect by studiously avoiding all literature that has a controversial tone. By your new rule of abstinence from newspapers you will no doubt gain almost as much in serenity as in time. To the ordinary newspaper reader there is little loss of serenity, because he reads only the newspaper that he agrees with, and however unfair it is, he is pleased by its unfairness. But the highest and best culture makes us disapprove of unfairness on our own side of the question also. We are pained by it; we feel humiliated by it, we lament its persistence and its perversity.

P. G. HAMERTON: *Intellectual Life*.

The fact is, that the qualities that raise man above the animal are superimposed on those which he shares with the animal, and that it is only as he is relieved from the wants of his animal nature that his intellectual and moral nature can grow. Compel a man to drudgery for the necessities of animal existence, and he will lose the incentive to industry — the progenitor of skill — and will do only what he is forced to do. Make his condition such that it cannot be much worse, while there is little hope that anything that he can do will make it much better, and he will cease to look beyond the day. Deny him leisure, — and leisure does not mean the want of employment, but the absence of need which forces to uncongenial employment — and you can-

not, even by running the child through a common school and supplying the man with a newspaper, make him intelligent. HENRY GEORGE: *Progress and Poverty*.

After all, a naval war upsets all calculations, and it is full of inconsistencies. The silence of the "wizards" who were going to annihilate any and all our haughty foes in new and dreadful ways became positively oppressive after hostilities actually began. The novel things which we fixed up ourselves for the same purpose we guessed, on the whole, we would not bother with for the present. We just relied on men and guns, and in so doing took the least possible risk, as we knew very well, — although the rest of the world did not. And as for our inconsistencies, we can admit them cheerfully enough, since they do not seem to have affected the general result. Some of them, no doubt, revealed us in a new light, perhaps shed much luminosity on our way of waging horrid war. And I suppose in this respect none of them is more typical than the conduct of that captain of a blockading warship, who, while his vessel was lying off a lighthouse held by the Spaniards, discovered that the half-starved lighthouse keeper was destitute of supplies and had a very sick baby, and thereupon proceeded to send to that baby every morning, under a flag of truce, a can of condensed milk. *The Independent*.

The English, in fact, are strongly gifted with the rural feeling. They possess a quick sensibility to the beauties of nature, and a keen relish for the pleasures and employments of the country. This passion seems inherent in them. Even the inhabitants of cities, born and brought up among brick walls and bustling streets, enter with facility into rural habits, and evince a tact for rural occupation. The merchant has his snug retreat in the vicinity of the metropolis, where he often displays as much pride and zeal in the cultivation of his flower-garden, and the maturity of his fruits, as he does in the conduct of his business

and the success of a commercial enterprise. Even those less fortunate individuals, who are doomed to pass their lives in the midst of din and traffic, contrive to have something that shall remind them of the green aspect of nature. In the most dark and dingy quarters of the city, the drawing-room window resembles frequently a bank of flowers; every spot capable of vegetation has its grass-plot and flower-bed; and every square its mimic park, laid out with picturesque taste, and gleaming with refreshing verdure.

WASHINGTON IRVING: *Sketch Book*.

**24. Development by Detail.** — A second method of developing the topic-sentence is by giving details. These details should be such as are appropriate to the topic-sentence, and should add something to the thought in each case, just as in the method by repetition; indeed, the two methods are closely related, for in giving details we repeat to some extent the idea of the topic-sentence. This method is used in all kinds of discourse. Sometimes, as in the last selection of the preceding section, the two methods are combined.

The following paragraph will illustrate the method of development by detail: —

The country was yet naked and leafless; but English scenery is always verdant, and the sudden change in the temperature of the weather was surprising in its quickening effects upon the landscape. It was inspiring and animating to witness this first awakening of spring; to feel its warm breath stealing over the senses; to see the moist, mellow earth beginning to put forth the green sprout and the tender blade; and the trees and shrubs, in their reviving tints and bursting buds, giving the promise of returning foliage and flower. The cold snow-drop, that little borderer on the skirts of winter, was to be seen with its

chaste white blossoms in the small gardens before the cottages. The bleating of the new-dropt lambs was faintly heard from the fields. The swallows twittered about the thatched eaves and budding hedges; the robin threw a livelier note into his late querulous wintry strain; and the lark, springing up from the reeking bosom of the meadow, towered away into the bright, fleecy cloud, pouring forth torrents of melody.

WASHINGTON IRVING: *The Sketch Book*.

It will be readily seen that the topic-sentence in this paragraph is, "It was inspiring and animating to witness this first awakening of spring." In the sentences that follow Irving enumerates in detail some of the things that characterize the awakening of spring. Each sentence and each clause adds something to the thought, and makes more emphatic the general idea in the topic-sentence.

Study the following paragraphs, point out what sentences give details developing the topic-sentence, and say how they add to the thought:—

1. Much good had come to Florence since the dim time of struggle between the old patron and the new; some quarreling and bloodshed, doubtless, between Guelf and Ghibelline, between Black and White, between orthodox sons of the Church and heretic Paterini; some floods, famine, and pestilence; but still much wealth and glory.
2. Florence had achieved conquests over walled cities once mightier than itself, and especially over hated Pisa, whose marble buildings were too high and beautiful, whose masts were too much honored on Greek and Italian coasts.
3. The name of Florence had been growing prouder and prouder in all the courts of Europe, nay, in Africa itself, on the strength of purest gold coinage, finest dyes and



textures, pre-eminent scholarship and poetic genius, and wits of the most serviceable sort for statesmanship and banking; it was a name so omnipresent that a Pope with a turn for epigram had called Florentines "the fifth element." 4. And for this high destiny, though it might partly depend on the stars and Madonna dell Impruneta, and certainly depended on other higher powers less often named, the praise was greatly due to San Giovanni, whose image was on the fair gold florins.

GEORGE ELIOT: *Romola*.

1. Lord Plowden was familiarly spoken of as a handsome man. 2. Thorpe had even heard him called the handsomest man in England—though this seemed in all likelihood an exaggeration. 3. But handsome he undoubtedly was,—tall, without suggesting the thought of height to the observer; erect, yet graceful; powerfully built, while preserving the effect of slenderness. 4. His face in repose had the outline of the more youthful guardsman type,—regular, finely cut, impassive to hardness. 5. When he talked, or followed with interest the talk of others, it revealed almost an excess of animation. 6. Then one noted the flashing subtlety of his glance, the swift facility of his smile and comprehending brows, and saw that it was not the guardsman's face at all. 7. His skin was fresh-hued, and there was a shade of warm brown in his small, well-ordered mustache, but his hair, wavy, and worn longer than the fashion, seemed black. 8. There were perceptible veins of gray in it, though he had only entered his thirty-fifth year. 9. He was dressed habitually with the utmost possible care.

HAROLD FREDERIC: *The Market Place*.

1. There is something, too, in the sternly simple features of the Spanish landscape, that impresses on the soul a feeling of sublimity. 2. The immense plains of the Castiles and La Mancha, extending as far as the eye can reach, derive an interest from their very nakedness and

immensity, and have something of the solemn grandeur of the ocean. 3. In ranging over these boundless wastes, the eye catches sight, here and there, of a straggling herd of cattle, attended by a lonely herdsman, motionless as a statue, with his long slender pike tapering up like a lance into the air; or beholds a long train of mules slowly moving along the waste like a train of camels in the desert, or a single herdsman, armed with blunderbuss and stiletto, and prowling over the plain. 4. Thus, the country, the habits, the very looks of the people, have something of the Arabian character. 5. The general insecurity of the country is evinced in the universal use of weapons. 6. The herdsman in the field, the shepherd in the plain, has his musket and his knife. 7. The wealthy villager rarely ventures to the market-town without his trabucho, and, perhaps, a servant on foot with a blunderbuss on his shoulder; and the most petty journey is undertaken with the preparations of a warlike enterprise.

WASHINGTON IRVING: *The Alhambra*.

As we have remarked above, a paragraph is occasionally developed by the two methods of repetition and of details. In the paragraph following determine which method of development each sentence employs:—

1. Now it will be obvious to any one at a glance that God has not made any such thing as a complete remembrance of past ages possible. 2. He writes oblivion against all but a few names and things, and empties the world to give freer space for what is to come. 3. No tongue could recite the whole vast story if it were known, the world could not contain the books if it were written, and no mind reading the story could give it possible harbor. 4. Besides, there are things in the past which no tradition can accurately carry and no words represent. 5. Who that will untwist the subtle motives of action can do it far enough to make out anything better than a tolerable fiction? 6. Who can paint

a great soul's passion as that passion, looked upon, painted itself? 7. To come down to things more humble, yet by no means less significant, by what words can any one find how to set forth a gait or a voice? 8. And yet if I could simply see the back of Cato jogging out afield, or hear one sentence spoken by Caesar's voice, it really seems to me that I should get a better knowledge of either, from that single token, than I have gotten yet from all other sources. 9. So very important are words to reproduce, or keep in impression the facts and men of history. 10. We have a way of speaking, in which we congratulate ourselves on the score of a distinction between what are called the unhistoric and historic ages. 11. The unhistoric, we fancy, make no history, because they have no written language. 12. But having such a gift, with paper to receive the record of it, and types to multiply that record, and libraries to keep it, and, back of all, a body of learned scribes, who are skilled in writing history as one of the elegant arts, we conclude that now the historic age has come. 13. We do not perceive, that, in just this manner, we are going to overwrite history, and write so much of it that we shall have really none. 14. If we had the whole world's history written out in such detail of art, we could not even now make anything of it — the historic shelf of your library would girdle the world. 15. What, then, will our written history be to us, after it has gotten fifty millions of years into its record? for we must not forget that the age we live in is but the world's early morning. 16. Calling it the historic age, then, what are we doing but in oblivion, as the unhistoric age took it without writing at all.

HORACE BUSHNELL: *Moral Uses of Dark Things*.

**25. Development by Specific Examples.** — A third method of developing the paragraph is by giving specific instances or examples. This method of development is employed where the topic-sentence is in the form of a

general statement. The preceding methods may also be employed for the same purpose, but specific instances are more effective in illustrating and enforcing a general statement, and may be used in description, exposition, or argument. The following paragraphs are developed according to this method. The pupil should study them carefully, and note the effect of the several instances in developing the topic-sentence : —

If we look for the explanation of the situation, it appears primarily in the absolute disorganization of the Liberal party. It has no policy, no leader. It stands for nothing. Its most prominent men are either practically at one with the Conservatives in policy, jealous of each other, incompetent, or mere theorists and cranks. Lord Rosebery is as much an Imperialist as Lord Salisbury, perhaps more of one. Sir William Harcourt is a disappointed man, who vents his spleen whenever he finds opportunity, whether it be at the expense of the High Church party, the Colonial expansionists, the Chancellor of the Exchequer, or anybody else; and his blows hit his own associates as sharply as they do his opponents. Sir Henry Campbell-Bannerman has shown that he cannot rise above mediocrity; while Mr. Labouchère is practically the buffoon in politics, holding his own only by virtue of an occasional sally into sober common sense. John Morley has dropped out. On the other hand, there is Mr. Chamberlain, clear headed, incisive, determined, the one man in England who knows exactly what he wants and is bound to have it. Even less in evidence, though probably still more effective, is the Premier, holding the many lines of English politics with a loose, almost cynical hand, yet so that the slightest movement serves only to strengthen his grip on them. There is Arthur Balfour, whose leadership in the House has

already proved his ability. The result was a foregone conclusion.

Editorial in the *Independent*, Oct. 11, 1900.

It is a mistake to suppose that writers who win the greatest renown are commonly hasty, and that they dash off what they say by a stroke of genius. The biography of Dickens shows what pains he took to secure even the right proper names; for example, note his choice of the title "Household Words." Pages of his proof-sheets which I have seen show how carefully he revised every paragraph. The very last proofs of "Peveril of the Peak" (owned by President White) show that a romance of Walter Scott received the master's final touches just before the printing began. Bret Harte's famous poem on the Heathen Chinese was corrected and re-corrected, and on the ultimate revision received, I believe, that satirical touch which gave it world-wide fame: "We are ruined by Chinese cheap labor." Emerson is considered by many as a sort of oracle, simply opening his mouth to let fall aphorisms of profound importance, but recent and authentic narratives of his life show that he forged his sentences like the gold-beater who is preparing a setting for pearls.

DANIEL COIT GILMAN: *College Training*, an address.

In no modern society, not even in England during the reign of Elizabeth, has there been so great a number of men eminent at once in literature and in the pursuits of active life, as Spain produced during the sixteenth century. Almost every distinguished writer was distinguished also as a soldier and a politician. Boscan bore arms with a high reputation. Garcilaso de Vega, the author of the sweetest and most graceful pastoral poem of modern times, after a short but splendid military career, fell sword in hand at the head of a storming party. Alonzo de Ercilla bore a conspicuous part in the war of Arauco which he afterwards celebrated in one of the best heroic poems that Spain has produced. Hurtado de Mendoza, whose poems have been

compared to those of Horace, and whose charming little novel is the model of *Gil Blas*, has been handed down to us as one of the sternest of those iron proconsuls who were employed by the House of Austria to crush the lingering public spirit of Italy. Lope sailed in the Armada; Cervantes was wounded at Lepanto.

T. B. MACAULAY : *Essays*.

**26. Development by Comparison or Contrast.**—A fourth method of developing a paragraph is by comparison or by contrast. In comparison the points of resemblance between the subject of thought and some well-known object are brought out. This comparison is not to be understood as of the nature of a purely rhetorical figure. A great deal of our reasoning is by comparison, and our knowledge of all sorts is largely relative. The enforcing of the statement of a topic-sentence by comparison is more in the way of illustration than of proof. If the difference between the subject of thought and some well-known object be brought out we call the process a contrast. The statement of the topic-sentence is made more emphatic by being placed in contrast with something of a different but not necessarily conflicting character. The development by comparison or by contrast is much used in description and exposition. The following paragraphs will illustrate this method :—

Some minds are wonderful for keeping their bloom in this way, as a patriarchal gold-fish apparently retains to the last its youthful illusion that it can swim in a straight line beyond the encircling glass. Mrs. Tulliver was an amiable fish of this kind ; and after running her head against the

same resisting medium for thirteen years, would go at it again to-day with undulled alacrity.

GEORGE ELIOT: *The Mill on the Floss*.

Day was breaking on the world. Light, hope, freedom, pierced with vitalizing ray the clouds and the miasma that hung so thick over the prostrate Middle Age, once noble and mighty, now a foul image of decay and death. Kindled with new life, the nations gave birth to a progeny of heroes, and the stormy glories of the sixteenth century rose on awakened Europe. But Spain was the citadel of darkness, a monastic cell, an inquisitorial dungeon, where no ray could pierce. She was the bulwark of the church, against whose adamant wall the waves of innovation beat in vain. In every country of Europe the party of freedom and reform was the national party, the party of reaction and absolutism was the Spanish party, leaning on Spain, looking to her for help. Above all it was so in France; and while within her bounds there was a semblance of peace, the national and religious rage burst forth on a wider theatre. Thither it is for us to follow it, where on the shores of Florida, the Spaniard and the Frenchman, the bigot and the Huguenot, met in the grapple of death.<sup>1</sup>

FRANCIS PARKMAN:

*Pioneers of France in the New World.*

In the following paragraphs point out the comparisons or the contrasts; and show how they are effective in developing the paragraphs:—

Mr. Speaker, I know of no parallel to this charming philosophy, unless it is to be found in the sayings of Mause Hedrigg, an elderly Scotch lady, who figures in one of Sir Walter Scott's novels. In one of her evangelical moods, she rebuked her son Cuddie for using a fan, or any work of art, to clean his barley. She said it was an

<sup>1</sup> Permission of Little, Brown & Co., publishers.

awesome denial o' Providence not to wait His own time, when He would surely send wind to winnow the chaff out of the grain. In the same spirit of enlightened philosophy does the gentleman exhort us in Ohio, Indiana, and Illinois, to cease our impious road-making, and wait the good time of Providence, who will, as he seems to think, surely send a river to run from Cumberland over the Alleghanies, across the Ohio, and so on, in its heaven-directed course, to St. Louis.

THOMAS CORWIN : *The Cumberland Road.*

If it were only for a vocabulary, the scholar would be covetous of action. Life is our dictionary. Years are well spent in country labors; in town, — in the insight into trades and manufactures; in frank intercourse with many men and women; in science; in art; to the one end of mastering in all their facts a language by which to illustrate and embody our perceptions. I learn immediately from any speaker how much he has already lived, through the poverty or the splendor of his speech. Life lies behind us as the quarry whence we get tiles and copingstones for the masonry of to-day. This is the way to learn grammar. Colleges and books only copy the language which the field and the workyard made.

RALPH WALDO EMERSON : *The American Scholar.*<sup>1</sup>

. . . He (Grant) surpassed his predecessors also in the dignity of the object for which he fought. The three great generals of the world are usually enumerated — following Macaulay — as being Caesar, Cromwell, and Napoleon. Two of these fought in wars of mere conquest, and the contests of the third were marred by a gloomy fanaticism, by cruelty and by selfishness. General Grant fought to restore a nation, that nation being the hope of the world. And he restored it. His work was as complete as it was important. Caesar died by violence; Napoleon died defeated; Cromwell's work crumbled to

<sup>1</sup> Permission of Houghton, Mifflin & Co., publishers.



pieces when his hand was cold. Grant's career triumphed in its ending; it is at its height to-day. It was finely said by a Massachusetts statesman that we did not fight to bring our opponents to our feet but only to our side. Grant to-day brings his opponents literally to his side, when they act as pallbearers around his coffin.

T. W. HIGGINSON: *Ulysses S. Grant*.

No, sir, we are above all this. Let the Highland clansman, half-naked, half-civilized, half-blinded by the peat smoke of his cavern, have his hereditary enemy, and his hereditary enmity, and keep his keen, deep, and precious hatred, set on fire of hell, alive if he can; let the North American Indian have his, and hand it down from father to son, by Heaven knows what symbols of alligators, and rattlesnakes, and war-clubs smeared with vermilion and entwined with scarlet; let such a country as Poland, cloven to the earth, the armed heel on her radiant forehead, her body dead, her soul incapable of dying, — *let her remember the wrongs of days long past*; . . . but shall America, young, free, and prosperous, just setting out on the highway of Heaven, . . . shall she be supposed to be polluting and corroding her noble and happy heart, by moping over old stories of stamp-act, and the tax, and the firing of the Leopard on the Chesapeake in time of peace? No, sir; no, sir; a thousand times, No!

RUFUS CHOATE: *The Old Grudge against England*.

27. **Development by Cause and Effect.** A fifth method by which a paragraph grows from a topic is by making the topic-sentence the cause, and immediately following it by the effects produced. A full paragraph of effects is not often found; more often a few sentences at the end give the effect. This method of development is common in almost all kinds of discourse,

and is often indicated by such words as *therefore*, *consequently*, and others, but sometimes this relation of cause and effect is left to the understanding of the reader. If properly suggested, it will be equally clear and vivid, and may be more pleasing by reason of being less formal.

Point out the relation of cause and effect in the paragraphs that follow : —

The most erudite woman I know studies as hard at thirty-eight as she did at eighteen. She speaks five languages, is "up" in many systems of philosophy; conversant with scientific discoveries, and is a competent art critic. For all that her acquaintances and the outer world are benefited by her attainments she might as well be unable to read or to write. She has her own study in her father's house, and takes no interest in any other part of it, seldom descending to the drawing-room; and when she takes her meals with the family rarely speaks unless directly addressed. She hates housewifery, has never made a bed or dusted a room, and considers the thimble "a degrading implement, a relic of the barbarous ages when woman was a chattel and a beast of burden."

MARION HARLAND: *The Independent*.

This treatment of his subjects and ignominious punishment of his friend outraged the pride and exasperated the passions of Philip. The bolt which had fallen thus at his very feet awakened him to the gathering storm, and he determined to trust himself no longer in the power of the white men. The fate of his insulted and broken-hearted brother still rankled in his mind; and he had a further warning in the tragical story of Miantonomah, a great Sachem of the Narragansetts, who, after manfully facing his accusers before a tribunal of the colonists, exculpating himself from a charge of conspiracy, and

receiving assurances of amity, had been perfidiously despatched at their instigation. Philip, therefore, gathered his fighting men about him; persuaded all strangers that he could join his cause; sent the women and children to the Narragansetts for safety; and wherever he appeared, was continually surrounded by armed warriors.

WASHINGTON IRVING: *The Sketch Book*.

**28. Development by Proofs.** — In argumentative discourse a theme is often developed by giving proofs. The topic-sentence is the proposition to be established; the other sentences give the proofs. These proofs will, of course, take different forms, varying from simple evidence in support of the principal statement to more formal and logical presentation of the proof.

The following paragraphs will illustrate this method of development: —

Cathedrals were essentially expressions of the popular will and the popular faith. They were the work neither of ecclesiastics nor of feudal barons. They represent in a measure the decline of feudalism, and the prevalence of the democratic element in society. No sooner did a city achieve its freedom than its people began to take thought for a cathedral. Of all arts, architecture is most quickly responsive to the instincts and the desires of a people. And in the cathedrals the popular beliefs, hopes, fears, fancies, and aspirations found expression, and were perpetuated in a language intelligible to all. The life of the Middle Ages is recorded on their walls. When the democratic element was subdued, as in Cologne by a prince bishop, or in Milan by a succession of tyrants, the cathedral was left unfinished. When, in the fifteenth century, all over

Europe, the turbulent, but energetic liberties of the people were suppressed, the building of cathedrals ceased.

CHARLES ELIOT NORTON :

*Notes of Travel and Study in Italy.*

After all has been said that can be said of the horrors of war, it still remains that there are certain circumstances under which war is not only justifiable, but absolutely necessary. There are times when a people have been crushed in all of the rights of a nation which God has given to them; when all measures of redress for their wrongs have been spurned and contemned. Beyond that they see the gleam of freedom. Then it is that they are prompted to bare their breasts to the lightning and place their reliance, through God, in the argument of force. No nation can see its people bow their heads in shame before the rest of the people of the world. The nation's honor is the nation's soul; it is the nation's spirit and must be kept alive.

JOHN P. CHIDWICK : *The Spanish-American War.*

**29. Irregular Development.** — We have described some of the more common forms of paragraph development. There are many others. As has been remarked before, the real value of these methods is to teach the pupil to analyze his thought and to develop it instinctively. Paragraphs of the types described above are to be found only in the more severe forms of discourse. In ordinary writing less formal types prevail. Again, it is rare that a paragraph is developed by one method only. If we take at random a paragraph from a book or a magazine, we shall find two or three methods employed in the same paragraph, sometimes obscure and hard to classify. For this reason and because of faulty construction the

ordinary magazine paragraph is a poor model of paragraph development.

Further, it is to be noted that many paragraphs show no regular method of development, or have even a topic-sentence. This is true particularly of narration and description, which consist of a mere group of facts, having only a time or a space relation. In the former the paragraph is developed in the time order, the relation of sequence being the only one which any sentence in the paragraph has to another; in the latter, the paragraph is developed in the space order, and the only relation of sentence to sentence may be that of nearness of place, making a topic-sentence equally unnecessary. In some kinds of informal discourse the regular development of a topic-sentence would destroy the tone of the composition. Especially is this true where a light and graceful conversational air is to be maintained, as in the following :

1. What then? 2. Shall I betray a secret? 3. I have already entertained this party in my humble little parlor at home; and Prue presided serenely as Semiramis over her court. 4. Have I not said that I defy time, and shall space hope to daunt me? 5. I keep books by day, but by night books keep me. 6. They leave me to dreams and reveries. 7. Shall I confess that sometimes when I have been sitting reading with my Prue — Cymbeline, perhaps, or a Canterbury tale — I have seemed to see clearly before me the broad highway to my castles in Spain; and as she looked up from her work, and smiled in sympathy, I have even fancied that I was already there.

GEORGE WILLIAM CURTIS: *Prue and I*.

## EXERCISES.

1. What do you understand by the development of a paragraph? Why is the development of paragraphs a difficult subject to handle? Mention some of the common methods of development, and tell the kind of discourse in which each is most commonly used.

2. Point out the difference between development by repetition and development by details; between development by details and development by examples; between development by comparison and development by contrast; between development by cause and effect and development by proof.

3. Bring to the class a number of paragraphs selected from the magazines. Be prepared to tell if each has any topic-sentence, and if so, explain how the paragraph has been developed from it. If any of these paragraphs have no topic-sentence, see if you can discern any logical method of development.

4. How is a paragraph of simple narration developed? Of simple description? Explain just how the two processes differ. Justify your opinions by bringing to the class examples of narration and description taken from the books, magazines, and papers that you read from day to day.

5. Look over the following paragraphs, and explain the method by which each has been developed, indicating topic-sentences when there are any.

There are few places more favorable to the study of character than an English country church. I was once passing a few weeks at the seat of a friend, who resided in the vicinity of one, the appearance of which particularly struck my fancy. It was one of those rich morsels of quaint antiquity which give such a peculiar charm to English landscape. It stood in the midst of a country filled with ancient families, and contained, within its cold and silent aisles, the congregated dust of many noble generations. The interior walls were incrustated with monuments of every age and style. The light streamed through windows dimmed with armorial bearings, richly em-

blazoned in stained glass. In various parts of the church were tombs of knights and high-born dames, of gorgeous workmanship, with their effigies in colored marble. On every side, the eye is struck with some instance of aspiring mortality; some haughty memorial which human pride had erected over its kindred dust, in this temple of the most humble of all religions.

WASHINGTON IRVING: *The Sketch Book*.

An American boy, who has received a fair common school education, and has an active, inquiring mind, does not willingly consent merely to drive oxen and hold the plow forever. He will do these with alacrity, if they come in his way; he will not accept them as the be-all and the end-all of his career. He will not sit down in a rude, slovenly, naked home, devoid of flowers, and trees, and books, and periodicals, and intelligent, inspiring, refining conversation, and there plod through a life of drudgery as hopeless and cheerless as any mule's. He has hopes, and needs, and aspirations, which this life does not, and should not satisfy. This might have served his progenitor in the ninth century; but this is the nineteenth, and Young America knows it.

HORACE GREELEY: *Agriculture*.

Energy is the steam-power, the motive principle of intellectual capacity. It is the propelling force; and, as in physics, momentum is resolvable into velocity and quantity of matter, so in metaphysics the extent of human accomplishment may be resolvable into the degree of intellectual endowment, and the energy with which it is directed. A small body driven by a great force will produce a result equal to, or even greater than that of a much larger body moved by a considerably less force. So it is with minds. Hence we often see men of comparatively small capacity, by greater energy alone, leave — and justly leave — their superiors in natural gifts far behind them in the race for honors, distinction, and preferment.

ALEXANDER H. STEPHENS: *Energy*.

Amid this mountainous region tempests give brief warning of their approach. Walled in as these lakes are by mountains, behind which the cloud gathers unseen, the coming of a storm is like the spring of a tiger. A sudden peal of thunder, a keen shaft of lightning, which cuts through the atmosphere in front of your startled vision, a puff of air, or the spinning of a whirlwind across the lake, and the tempest is upon you. So was it now. Even as I gazed into the white mist, a heavy bank of jet-black cloud rose up through its feathery depths, unrolled itself as a battery unlimbers for battle, and the next instant a

sheet of flame darted out of its very centre, and the air seemed rent into fragments by the concussion.

W. H. H. MURRAY: *Sabbath in the Woods.*

On the other hand, the story of rapid fatal extinction is disproved. Many of the accounts are explained by the facts immediately above mentioned, but treated conversely. When a name of a tribe had been adopted, whether correctly or not, and a number of other names of the same tribe had been abandoned or disused, the number of people before reported as belonging to all these disused names was subtracted from the total. So they were considered to be extinct. Doubtless tribes became extinct through their destruction by the European invaders in all parts of the country, especially in Massachusetts and California; but as a general rule, the defeated tribes fled to other regions of the continent which were unoccupied, and as good for their habitation as those they left, and were not "annihilated," as was the common expression. Even when they infringed upon the regions claimed by a body of Indians occupying them, there was seldom difficulty about the adoption of the weaker by the more powerful and successful folk. The hereditary, traditional, and most hated enemies of tribes were adopted mutually, and this fact, in addition to those before mentioned, explains the disappearance of tribal names as published by imperfectly informed writers. The tribes, as such, did disappear from their old habitat, and were not recognized under their former names, but the people did not cease to exist.

J. W. POWELL: *The North American Indian.*

A railroad train was rushing along at almost lightning speed. A curve was just ahead, beyond which was a station at which the cars usually passed each other. The conductor was late, so late that the period during which the down train was to wait had nearly elapsed; but he hoped yet to pass the curve safely. Suddenly, a locomotive dashed into sight right ahead. In an instant there was a collision. A shriek, a shock, and fifty souls were in eternity; and all because an engineer had been *behind time*.

6. Develop each of the following topic-sentences, or the negative of each, into a paragraph of 150 words, mainly by repetition. Be careful to add something to the thought in each repetition, and to outline the paragraph before writing.



1. Science has given us practically all our modern comforts.
2. Women are less ready than men to break up domestic and local ties and move to new places.
3. Success in any great undertaking can be expected only by one thoroughly interested in it.
4. The lives and deeds of heroes are an eternal legacy to the world.
5. "A thing of beauty is a joy forever."
6. Announcements of new discoveries in science are now so frequent that we have ceased to marvel at them.
7. The strength of a nation is in its young men.
8. A "crank" is always needed to make things go.
9. The growing cordiality between England and the United States is an unmixed good to both.

7. Develop each of the following topic-sentences into a brief paragraph, mainly by giving particulars and details, but in some of the paragraphs employing both that method and the method of repetition. Be sure that the particulars given are such as will in some way add definiteness to the thought of the topic-sentence.

1. In Ichabod Crane Irving has created for us a most amusing and interesting character.
2. Jefferson's inauguration was in harmony with the spirit of our republican simplicity.
3. The material resources of the United States are as yet but imperfectly known.
4. I shall never forget an experience I once had in trying to cross a swollen river.
5. The patience that an impatient man will exhibit when he goes fishing is remarkable.
6. A naval officer is given superior opportunities for seeing the world.
7. It was not until the next day that we realized the destruction that the storm had wrought.
8. The woods are a wilderness of gloom and beauty.
9. There is something uncanny in the sight of a locomotive headlight flashing through the darkness of midnight.

8. Develop the following topic-sentences into paragraphs by giving specific instances or examples.

1. The nineteenth century has been remarkable for its scientific discoveries.
2. America's great writers have almost uniformly been men of clean and noble lives.
3. Many of the victims of the Reign of Terror had been prominent in bringing it about.
4. The early attempts to gain dominion in the New World were not properly directed.
5. The history of the Turk in Europe is one long succession of infamies.
6. Millionaires have often been animated by a spirit of noble benevolence, looking upon their wealth merely as a trust and not a possession.
7. In former times great discoveries were generally met by popular opposition.
8. In countries having a great deal of sea-coast the people have generally been more enlightened than in others.
9. The last years of a well-spent life are often the most serene and happy.

9. Develop the following topic-sentences into paragraphs mainly by the use of comparisons or contrasts. Be sure that the comparisons or contrasts are such as make the thought clearer or fuller, more definite or more emphatic.

1. The coast-line of Europe is very irregular and broken.
2. It is safe to assume that some of the races now uncivilized will eventually develop a civilization like our own.
3. The garden was surrounded by a high hedge.
4. Alexander was a very successful commander.
5. Youth is the time of growing strength.
6. In the time of the Salem witchcraft people must have been very superstitious.
7. The Northmen were instinctively a race of fighters.
8. There are gains for all our losses.
9. Nature shows her most beautiful aspects in the early autumn.
10. The birds of tropical South America are many and beautiful.

10. Develop the following topic-sentences into paragraphs by giving the effects of which they are the cause, or by giving proofs.

1. The farm was very much changed when I went back.
2. Aaron Burr was a man of insatiable ambition.
3. Willie had run away from school that day.
4. Monks lead isolated lives.
5. Before the rain was over the river had risen more than two feet.
6. We can hope to control the sale of liquor only by placing it in the hands of the government.
7. It is now evident that a republican form of government is the best that man has so far devised.
8. With the advance in the civilization of the world there has been a corresponding advance in morality.
9. The only hope for the good of the world is in universal education.
10. Effective legislation must always follow, rather than precede, public opinion.

11. Write narrative paragraphs on several of the following topics, and show that each paragraph is developed in the time order.

1. A railroad trip.
2. A summer picnic.
3. A deer hunt.
4. A bicycle ride.
5. A tramp through the country.
6. A visit to Mt. Washington.
7. A day in a large city.
8. A house-party.
9. A boat-race.
10. A steamboat excursion.

12. Write descriptive paragraphs on several of the following topics, developing each paragraph in the space order.

1. A summer camp.
2. An old barn.
3. My early home.
4. A department store.
5. Boston Common.
6. Trout-fishing.
7. A modern yacht.
8. An automobile.
9. A large hotel.
10. An art museum.

## CHAPTER .V.

## THE SENTENCE.

**30. The Sentence, the Unit of Discourse.**—In the preceding chapters we have made frequent references to the *sentence*, and in our written practice we have used sentences that roughly served our purpose. Presumably we all know in a general way what a sentence is ; but we may not realize how essential it is in the expression of our thoughts, and to what extent effective discourse depends on sentence-structure. The sentence is the real unit of discourse, the medium of intelligent communication, and therefore the vital element of composition. It is of the utmost importance that we should understand the principles of sentence-structure. In this chapter, then, we will consider this subject, leaving the matter of sentence-style for consideration hereafter.

**31. What a Sentence Is.**—Disconnected words, or words lacking definite grammatical relations to one another, may give us ideas, but they do not communicate thoughts. The word "house," spoken or written, will serve to call up a definite image in the mind, but it will not give the reader any knowledge of what the writer thought when he penned it. We may add modifying words and phrases, such as "the brick house," or "the

brick house belonging to the doctor," and yet the thought is not complete. Something more is needed, and we see at once that to complete the meaning we must have a finite verb which shall predicate something definite about the house. Occasionally a single word used as an exclamation or as a question serves to transfer thought from the writer to the reader, but even then it is done by the aid of the context. Separate the word from what precedes or follows it, and it would have no meaning. A sentence, then, is a group of words so arranged with definite grammatical relations to one another that they convey a complete thought. Ordinarily two parts, expressed or understood, are essential to every sentence, — the subject, about which something is said, and the predicate, or finite verb, which says it. To these may be added any number of modifiers. Such verbal forms as the infinitive, the participle, or a finite verb in a subordinate clause do not of themselves constitute a sentence. Beginners frequently err in this respect, and should carefully guard against treating a mere collection of words as a sentence.

Occasionally, even among good writers, we find groups of words which do not contain a complete thought punctuated as sentences. This is not in accord with the logical nature of the sentence, and should not be imitated by inexperienced writers. It is usually done for some special purpose, but only a trained writer is competent to judge where it is justifiable. A mistake in judgment in this matter is shown in the following selection from a student's paper : —

Large and gray stands the Quaker meeting-house. The shingles and clap-boarding, weather beaten and rickety, showing not a trace of paint.

Here the first period should be a comma, for what follows is simply a participial clause.

**32. The Content of the Sentence.** — A sentence must not be a collection of disconnected ideas. Everything that is put into it must have some definite relation to the thought involved, and whatever is necessary to complete the thought must be included as carefully as irrelevant matter is excluded. Let us consider a few faulty sentences selected from students' papers, and learn from them what we should put into a sentence.

1. James Thomson was the son of a clergyman.  
2. He spent six years in Edinburgh in theological studies. 3. He tutored in private families. 4. At the age of fourteen he wrote some blank verse which possessed many merits.

Clearly these sentences make unpleasant reading as they are, and it is quite evident that they are too short. Considering sentences 1 and 2, we see — regardless of what we may know about Thomson's life — that there is a closer relation between the two than the form makes evident. They may be joined into one sentence, and to this we may add sentence 3, assuming that his theological studies were the preparation for his tutoring, and in this relation finding the link that fastens the last to the whole. These four sentences reduced to two will read somewhat as follows : —

James Thomson was the son of a clergyman, and spent six years in Edinburgh in theological studies, afterwards tutoring in private families. At the early age of fourteen, he had written blank verse that was not without merit.

**33. Compound and Complex Sentences.** — There is another important reason why several short sentences should often be united into one longer sentence. The child beginning to talk puts all that he has to say into the form of brief statements. Each of these statements is as important as any other, so far as he knows, and he gives them all equal value in form. But in our mature thinking and speech we continually make nice distinctions between the value of one thought and another. According to the degree in which we are able to express these distinctions, do we attain accuracy in the use of language. Certainly, if we do not recognize such differences in value, our thinking will hardly be clear and exact enough to command the attention of others. The sentences that follow illustrate this defect.

1. These books increased his fame, but did not make him prosperous. 2. The reason of it was because he had depended upon the courts. 3. He wrote a letter to the queen in 1593 asking for help.

In reading this paragraph we feel at once that the writer had no sense of proportion or relative value. Sentence 2 is properly a part of sentence 1, since it gives the reason for the second part of sentence 1, and should, therefore, be a modifying clause. Sentence 3 as it

stands is isolated, and seems to have no dependence upon what precedes, though in reality it follows as effect from what goes before it as a cause. If, then, we re-write these sentences, making the proper distinctions in thought, we shall have something like this :—

These books made him famous, but they did not make him prosperous, *since he had depended upon the courts*. In 1593 he was reduced to the necessity of writing to the queen for help.

In the re-written form it will be noted that sentences 1 and 2 have been united, the relation of the latter to the former being that of subordination, and the union of the two making what is called a *complex sentence*, that is, a simple sentence with a subordinate clause added.

Frequently clauses of equal value are united into what is called a *compound sentence*, that is, two or more simple or complex sentences connected by a coördinate conjunction. It is often difficult to determine whether two statements should be so united or should be separate sentences. The following selection is faulty, because the writer did not take sufficient care in joining like and related thoughts.

1. The poem "Winter," in blank verse, brought him three guineas through the sale of the copyright. 2. This poem attracted much attention, and thus he was fairly started in his literary career, as his poems sold readily and were at that time much appreciated.

It is evident not only that the first sentence and the first clause of the second are so closely related in mean-



ing that they should be put together into one sentence, but also that the remainder of the second sentence is so much in the nature of a result of what precedes that it should be put into a sentence by itself. Observe that the thought of the first part of the second sentence is not subordinate to what goes before it, but of equal rank. Re-writing, and giving to each thought its proper relation and value, we shall have : —

The poem "Winter," in blank verse, brought him three guineas through the sale of the copyright, and attracted much attention. Thus he was fairly started in his literary career, as his poems sold readily, and were at that time much appreciated.

**34. Subordination in the Complex Sentence.** — We have seen that the thought of the paragraph is usually related in some definite way to the thought of some one sentence in the paragraph to which the other sentences are more or less subordinate. This in a general way is true also of the complex sentence ; it subordinates one or more clauses to a more important one. Let us take two clauses having close relation to each other, and discuss different possible arrangements of them.

*a.* He gave up the attack on the fort. *b.* He had become assured of its futility.

1. He had become assured of the futility of the attack on the fort, and gave it up.

2. Having become assured of the futility of the attack on the fort, he gave it up.

3. He gave up the attack on the fort when he had become assured of its futility.

Just what is the best form for any sentence must always depend largely upon the context, and we will not attempt to decide in this case ; but we can profitably consider the different effects of the several forms. The original arrangement in two separate sentences is not to be tolerated. Sentence 1 makes the hopelessness of the attack on the fort the thing of most importance, and the second coördinate clause merely emphasizes that hopelessness. In sentence 2 the first clause is subordinate, rather than coördinate as in the preceding, and because of this subordination it expresses a reason for the direct predication not manifest in the insistent hopelessness of form 1. In sentence 3 the subordinate clause gives a reason as before, but in this form the emphasis is on the fact that the attack was given up *only* when it had become hopeless. Each of these sentences says the same thing, but the understanding of that thing which the reader will receive is not the same. The alteration in meaning comes through the change in the degree and character of the subordination of the secondary clause. The following sentences found in students' papers are faulty in the matter of the subordination of clauses.

1. Here tall trees grow on either side of the road, nicely mown grass plots come between the broad walks and the fences which inclose well-kept lawns.

2. At this Margy's hold relaxed, and her strength was totally exhausted, for she had fainted.

3. He arranged his head-gear and gave his signal, but the ball hit his shoulder, but fortunately landed in the arms of the great full-back, who hit center and gained five yards.

In the first sentence, which is part of a description of a village street, the relation of the concluding clause to the preceding, whether subordinate or coördinate, is not at once clear. The subject matter of the clause suggests the coördinate relation, but the relative *which* is a subordinate connective. Again, the word *and* seems at first to connect a new coördinate clause to the preceding instead of merely joining the nouns *walks* and *fences*. In re-writing this we must bear in mind that the degree of subordination which the grammatical structure indicates must be that which the subordination of thought requires. Here the concluding clause seems to be quite as important as those preceding, and there should be no subordination, the sentence re-written reading about as follows :

Here tall trees grow on both sides of the road, the lawns are well kept, and nicely mown grass plots come between the broad walks and the fences.

In the second sentence the subordination of the final clause is more clearly and unmistakably faulty. Either Margy fainted because her strength was totally exhausted, or her hold relaxed because she had fainted. Perhaps, if we say that her strength was exhausted, she fainted, and her hold relaxed, we shall have indicated the proper relation between the clauses, but in any case the final clause is not subordinate to the others. In the third sentence we have a subordinate clause within a subordinate, something of not infrequent occurrence

and not always easy to manage. Here, though the clauses beginning with the conjunction *but* are not in strictness grammatically subordinate, they are so in effect, while the first clause should be made subordinate in structure as it is in thought. Of course the repetition of the conjunction adds to the awkwardness of the construction, but the substitution of *though* for the second *but* will not make the sentence satisfactory. Re-writing in such fashion as to make the first clause subordinate we shall have something like this :

When he had arranged his head-gear and given his signal, he was hit on the shoulder by the ball, but fortunately it landed in the arms of the great full-back, who hit center, and gained five yards.

**35. Variety in Sentence Forms.** — We get pleasure out of reading when each moment something that we did not know or had not felt before comes into our consciousness from the printed page. When the book in our hand ceases to give us new sensations, or to revive old ones with new vividness, we throw it down. In our reading, the pleasure of novelty may come to us through the subject matter or through the form of what we read. When it is something more than commonplace in the form that holds our attention we are less conscious of novelty as the source of pleasure, but it is so none the less truly. Monotony of sentence-structure will destroy our pleasure in almost any subject, if that monotony be sufficiently pronounced.

Philip Van Artevelde lived in the latter part of the fourteenth century. His father was the well-known Jacques Van Artevelde, from whom Philip inherited many of his military abilities. He was named Philip in honor of Philip of Hainault, his godmother at his baptism.

In this paragraph the monotony of structure is not so great as is frequently the case; but each sentence begins with the subject followed immediately by the predicate. The subject of the first sentence is included in the subject of the second sentence, and again in the pronoun of the subject of the third sentence. This is a fault very common in the work of young and inexperienced writers, and one against which all writers have to guard continually. A composition that is made up largely of short simple sentences is more liable to the defect of monotonous structure than one composed of longer complex and compound sentences; since in short simple sentences it is difficult to vary the order of subject, predicate, and object. Even compound sentences are often little more than disjointed simple sentences strung together by various connectives. The student should make continual effort to acquire variety of sentence-forms and ease in the use of them. A few methods of varying the simple form above are suggested here.

1. At home and abroad things were looking ominous for the new reign. — MCCARTHY.

In this sentence a prepositional phrase precedes the subject.

2. When an intelligent foreigner commences the study of English, he finds every page sprinkled with words whose form unequivocally betrays a Greek or Latin origin. — MARCH.

An adverbial time clause here precedes the subject. Adverbial clauses of various sorts may be so used, concessive, conditional, causal, and others, and some of these forms are given in sentences 3 to 8 following.

3. So far as the nation at large was concerned, no history, no romance, hardly any poetry save the little known verse of Chaucer, existed in the English tongue when the Bible was ordered to be set up in churches. — SAINTSBURY.

4. Had the Bible then for the first time appeared in an English dress, the translators would have been perplexed and confounded with the multitude of terms. — MARSH.

5. That we may not enter the church out of the midst of the horror of this, let us turn aside under the portico which looks towards the sea. — RUSKIN.

6. Though the cadences of Newman's prose are rarely as marked as here, a subtle musical beauty runs elusively through it all. — GATES.

7. If there was any person entitled to speak with authority on the subject, that person was assuredly Mrs. Dingley. — COLLINS.

8. As we track Elizabeth through her tortuous mazes of lying and intrigue, the sense of her greatness is almost lost in a sense of contempt. — GREEN.

Adverb clauses may take so many forms that several sentences in succession may begin with such clauses and yet seem unlike.

9. The days of creation; the narratives of Joseph and his brethren, of Ruth, of the final defeat of Ahab, of the discomfiture of the Assyrian host of Sennacherib; the moral discourses of Ecclesiastes and Ecclesiasticus and the Book of Wisdom; the poems of the Psalms and the Prophets; the visions of the Revelation,—a hundred other passages which it is unnecessary to catalogue,—will always be the *ne plus ultra* of English composition in their several kinds. — SAINTSBURY.

Sentences of this form serve to mass a number of things which have the same relation to the verb; such grouping saves words, and is more vivid in effect.

10. Luxurious and pleasure-loving as she seemed, Elizabeth lived simply. — GREEN.

11. Conspicuous among the Dutch troops were Portland's and Ginkell's Horse. — MACAULAY.

12. Certain it is that a great difference of character existed between those Greeks who mingled much in maritime affairs and those who did not. — GROTE.

Sentences 10, 11, and 12 illustrate different ways of introducing the adjective at the beginning of the sentence. This should be done only when the adjective is one that may properly be made prominent.

13. Of political wisdom in its larger and more generous sense Elizabeth had little or none; but her political tact was unerring. — GREEN.

The transposition of a portion of the object to the beginning of the sentence gives variety, since it is unusual, but is admissible only when that which is transposed may properly be made emphatic.

36. **Sentence-Length.** — From what has been said of sentence structure we are naturally led to ask what the proper length of a sentence should be. A little consideration will show that no definite answer can be given to this question. As the sentence must contain all that is necessary to complete the thought, its length will depend on the work it has to do. Approximately speaking, we may say that simple ideas will naturally be expressed in short sentences, and that more complex ideas and finer shades of thought will require longer sentences for expression. Again, short sentences are serviceable in expressing strong feeling and rapid action, or in definitions and propositions which require concise statement, and, lastly, they contribute to a vigorous style. Long sentences have the opposite uses. They give weight and dignity, amplify topics, develop propositions, and express the finer modifications of thought. Each serves certain purposes ; but a succession of either long or short sentences becomes monotonous, and fatigues the reader. Good writers judiciously vary the length of their sentences, as a glance at books or magazines will show.

As inexperienced writers often use too many words in expressing their thoughts, and as they have an imperfect conception of what a sentence should contain, they will find it worth while to practice brevity. There can be no question that the short sentence is one of the elements of a good style, and contributes much to vigorous expression. To acquire the habit of writing short sen-



tences is certainly safer and more advisable for young writers than to attempt long and ponderous expressions.

#### EXERCISES.

1. Divide the following extracts into sentences, and punctuate them so as to bring the thought out clearly.

The preparations of a snow storm are as a rule gentle and quiet a marked hush pervades both the earth and sky there is no uproar no clashing of arms no blowing of wind trumpets these soft feathery exquisite crystals are formed as if in the silence and privacy of the inner cloud chambers rude winds would break the spell and mar the process the clouds are smoother with less definite outlines and slower movements than those which bring rain in fact everything is prophetic of the gentle and noiseless meteor that is approaching and of the stillness that is to succeed it

JOHN BURROUGHS: *A Snow-Storm*.

Thinking not growth makes mankind there are some who though they have done growing are still only children the constitution may be fixed while the judgment is immature the limbs may be strong while the reasoning is feeble many who can run and jump and bear any fatigue cannot examine cannot reason or judge contrive or execute because they do not think accustom yourself then to thinking set yourself to understand whatever you see or read to run through a book is not a difficult task nor is it a very profitable one to understand a few pages only is far better than to read the whole where mere reading is the only object if the work does not set you to thinking either you or the author must be deficient,

ISAAC TAYLOR: *Thinking Makes the Man*.

2. Rewrite the following paragraph in longer sentences, giving careful attention to the proper subordination of clauses, and to the proper grouping of related ideas in the sentence. Be prepared to justify the arrangement in each sentence.

1. Mrs. Baker was at that time an eager young woman. She was somewhat tragic. She was of complex mind and undeveloped manners. She had had a crude experience of

matrimony. This had fitted her out with a stock of generalizations. These exploded like bombs in the academic air of Hillbridge. She had become the spokeswoman of outraged wifehood. Her husband had been signally gifted with the faculty of putting himself in the wrong. This was fortunate for her. It had given her leaving him the dignity of a manifesto. In the light of spokeswoman of outraged wifehood she was interesting. She was even cherished by that dominant portion of Hillbridge society which was least indulgent to conjugal differences.

It found a proportionate pleasure in being for once able to feast openly on a dish liberally seasoned with the outrageous. This endeared Mrs. Baker to the university ladies. In Hillbridge misfortune was still regarded as a visitation. It was designed, as they thought, to put people in their proper place, and make them feel the superiority of their neighbors. To Mrs. Baker, however, they accorded more than usual liberty of speech and action. The young woman so privileged had a kind of personal shyness. She had also intellectual audacity. This was like a reflected impulse of coquetry. One felt that if she had been prettier she would have had emotions instead of ideas.

3. Write sentences having the forms of those numbered 1 to 13 in section 34, illustrating different sentence-types, making two of each kind.

4. Re-write each of the following groups of sentences in one sentence, bringing to the class several writings of each group, showing different treatment in the way of subordination of clauses. Be prepared to say which you think best, and to give reasons for your opinion.

1. I set out with a complete distrust of my own abilities. I renounced totally every speculation of my own. I had a profound reverence for the wisdom of our ancestors. They have left us the inheritance of a happy constitution and a flourishing empire. They have left us the treasury of the maxims and principles which formed the one and obtained the other. This is a thousand times more valuable.

2. One senator with the breath of his eloquence has blown a beautiful piece of rhetoric. It has been resplendent with the hues of the rainbow. Another senator has pricked it with the sharp spear of his sarcasm. Then the senate has lapsed into inextinguishable laughter. This has been followed the next day by a squall of ill-humored contention.

3. There are those who say that Congress rarely acts intelligently. It is influenced by personal considerations. It is concerned with benefits for the district or the party. Those who say this are intelligent observers. As they think, Congress acts intelligently only in consequence of popular agitation and in fear of it. This agitation occasionally amounts almost to a revolution.

5. Which is the more important of the two sentences in each of the following groups? Could they be combined into one with better effect? If so, combine them in accordance with your decision in regard to proper subordination.

1. Sometimes he could see for miles and miles over the still, green jungle. In like fashion a man on the top of a mast can see for miles across the sea.

2. Night is a dead, monotonous period under a roof. In the open world it passes lightly, with its stars and dews.

3. Two centuries of the play of the sea-wind were in the velvet of the mosses. These lay along its inaccessible ledges and angles.

4. This may be kept up through all the sessions. If so there will come to Christian work of every type a new impulse.

5. The beginning of the national campaign draws near. A dense fog still obscures in the public mind the problem of the trusts.

8. The balloon was invented by the French. For this reason, perhaps, they appear to believe that it will furnish the final solution of the navigation of the air.

6. What is the relation of the third sentence in the following group to the two preceding, and how would you express that relation more definitely than in the arrangement here? Re-write.

1. It is a purely nominal republic, a wholly fictitious democracy. 2. It is brutally governed by the military oligarchy. 3. Public spirit there has grown very narrow, and popular sentiment has become rather dangerous toward foreigners.

Which of the two sentences following bears to the other the causal relation, and is that sufficiently pronounced to warrant the use of such a definite word of

relation as "because," "since," or "as"? Re-write the two clauses indicating the relation and the degree of relation you find between them.

1. These people are endowed with unlimited power to supply by handwork crude materials in exchange for the products of machinery. 2. They stand waiting to exchange their products with those nations who will work them into the machine-made fabrics they require.

Which of the two sentences following is of the greater importance, and which would you place first in re-writing them to make their relation clearer? Which is general in meaning and which specific? Is the generalization or the specific statement more effective in making the reader realize the general truth? Re-write.

1. It has already been remarked that the traffic of the Sault St. Marie Canal now exceeds the traffic of the Suez Canal. 2. From this one may get some idea of the mechanism of our waterways.

7. Re-write the following material so as to give to the paragraphs greater variety of sentence endings and sentence beginnings. Combine or break up sentences as seems to you best, and be prepared to give your reasons for using the various sentence-forms.

1. The United States commenced at first with a very liberal patent law. 2. It has repaid to the nation, by the systematic and cordial encouragement of its great inventors, from 1790 to the middle of the nineteenth century, a thousand-fold all its cost and all its sacrifices. 3. It has placed the United States far in the van in all progress resulting from scientific discovery and mechanical invention. 4. It was recognized by Washington and Jefferson and Madison, and all the great men of the earlier congresses, that this is the one case in law in which law must itself establish the right to property. 5. Material wealth is acquired by gathering together the substance. 6. It is tangible and the owner's right is unquestionable. 7. The law does not establish his right; it simply protects his property against unlawful seizure. 8. It is not the same in the case of the product of the brain, whether of the inventor, or author, or discoverer; he cannot of himself hold, or establish his own possession.

9. The law must give him what is recognized as a limited possession and monopoly, fairly dividing advantage between him and the people.

2. Our modern athletes must learn this chief, if somewhat obvious, lesson from Olympia, if they would not remain barbarians in spirit, amid all the external paraphernalia of Hellenic revival. 2. They must strive, like the young heroes of Pindar, only for the complete development of their manhood, and their sole prizes must be the conscious delight of perfectly trained powers and some simple symbol of honor. 3. They must not prostitute the vigor of their youth for gold, directly, or indirectly, through division of gate receipts, acceptance of costly prizes, or coining into money the notoriety that the newspaper press and the telegraph instantly lend to every form of ephemeral preëminence. 4. It is not merely that the commercial spirit destroys all the ideal associations that transfigure the bare physical facts of the contests. 5. It is that it "hardens a' within and petrifies the feeling." 6. It is fatal, as the Greeks learned in their degenerate days, to the very object for which gymnasiums and athletic contests are instituted, the harmonious development of the body to be the apt servant of the mind in all the affairs of life. 7. It is inevitable that where money is the end men will tend to rate the end above the means, or rather to misconceive the true end, through giving too much attention to the means. 8. Drugs will be administered to induce sleep after heavy repasts or over-training, through the need of reinvigorating the body. 9. The professional will usurp the place of the amateur, so lowering the tone of athletic contests. 10. Highly specialized, time-absorbing forms of training will be substituted for the free and healthy play of the faculties in leisure hours, leading to monstrous and abnormal developments of body and sluggishness of mind.

## CHAPTER VI.

## WORDS.

37. **What Words Are.**—Words are arbitrary symbols which by custom represent ideas. By general agreement we use them to communicate our thoughts to others, but we need not necessarily adopt this means of communication. Often we convey a simple idea by gestures or other signs ; but if we were confined to gestures and signs alone we should be very much restricted in the expression of our thoughts. We use words, because in them we have a larger number and variety of symbols which are readily understood. All words, however, are not equally serviceable. Some from their derivation or association suggest much more to our minds than others ; that is, they have greater thought or emotional value. To be effective in our writing we must have as many words as possible at our command, and understand something of their utility, so that we may choose those which best express our thoughts and feelings. To this end we may consider to some extent how our words are made up, the sources from which they are derived, and their thought value.

38. **Sources of English Words.**—The English language is especially rich in the number of its words and

in their range of meaning. They are drawn from various sources ; but two influences, mainly, have contributed to the making of our vocabulary. Primarily it is English, drawn from Old English or Anglo-Saxon sources, to which have been added many words from the classical languages, introduced principally through the Norman French at the time of the Norman Conquest, and later by scholars during the Revival of Learning, or since that period. When Old English became a written language the people who spoke its various dialects were but little advanced in civilization, consequently they had no great range of ideas to express, and developed but a limited vocabulary. They had words for all the simple family relations, such as father, mother, son ; words for house, home, river ; words for heat and cold, light and darkness ; and these words have remained with so little change that we can often know their meanings from their modern forms. Naturally, words that were a part of the language previous to the Norman Conquest, and still remain in use, are largely the simple, more elementary words of our speech,— words in which we express feelings that are common to all. For complex thought, however, or for nice distinctions of meaning, the vocabulary of our early tongue is inadequate ; abstractions and generalizations we must put, to a great extent, into the words derived from Latin or Greek sources. But for telling power over simple emotions our native English is most effective. The following selection from Dickens is written almost wholly in the

vocabulary of the mother tongue, and to this is due largely the directness and vividness of its emotional appeal.

There was once a child, and he strolled about a great deal, and thought of a number of things. He had a sister, who was a child, too, and his constant companion. These two used to wonder all day long. They wondered at the beauty of the flowers; they wondered at the height and blueness of the sky; they wondered at the depth of the bright water; they wondered at the goodness and the power of God, who made the lovely world.

They used to say to one another sometimes, Supposing all the children upon earth were to die, would the flowers and the water and the sky be sorry? They believed they would be sorry. For, said they, the buds are the children of the flowers, and the little playful streams that gambol down the hillsides are the children of the water; and the smallest bright specks playing hide and seek in the sky all night, must surely be the children of the stars; and they would all be grieved to see their playmates, the children of men, no more.

There was one clear shining star that used to come out in the sky before the rest, near the church spire, above the graves. It was larger and more beautiful, they thought, than all the others, and every night they watched for it, standing hand in hand at the window. Whoever saw it first cried out, "I see the star!" And often they cried out both together, knowing so well when it would rise and where. So they grew to be such friends with it, that before lying down in their beds they always looked out once again, to bid it good night; and when they were turning round to sleep, they used to say, "God bless the star!"

CHARLES DICKENS.

In the following passages the words of classic origin have been printed in italics, and you will observe that in



comparison with the preceding selection there is a surprisingly large number of them.

*Viewed from the scientific standpoint the successful administration of tropical dependencies presents a number of difficulties which fall readily into two classes—the difficulties inherent in the nature of the local conditions and those incident to the imperfection of the instruments employed; in other words, the difficulties involved on the one hand in the formulation, on the other hand in the execution of a policy.*

*Unfortunately, however, mankind in general refuses absolutely to include government administration among those things which are to be considered proper subjects for scientific treatment. So, in setting out to examine some of the practical problems of tropical colonization we must realize at once that the simple statement of the scientific difficulties of the task falls far short of expressing the magnitude of the work in hand.*

ALLEYNE IRELAND in the *Independent*, July 5, 1900.

Glancing over the words in italics we see at once that there are many for which a primitive people, or a people not already advanced in civilization, would have no use, since they would not have in their thought the things for which these words stand. Such words are *scientific, administration, tropical, dependencies, inherent, incident, instruments, involved*, and perhaps others. As civilization advances it demands new words continually, and these additions to our vocabulary come very largely from the Latin or the Greek. These words, when they have come into the language, are just as much a part of it as are those which have been in common use for centuries, but they do not quicken our emotions in just

the same way. Words of classic origin are of more frequent occurrence in the literature of thought than in the literature of feeling. When we see them on the printed page or hear them spoken, they bring to mind things that have been a part of our mental life rather than those that are a part of our experiences ; and words influence us quite as much through their associations and suggestions as through their definite meanings.

**39. The Anglo-Saxon Element.** — Only a small part of our English words have been English always, but these few are used much more in ordinary speech and writing than are the words derived from other sources. We will see how a few of them are made up, so that we may use them more intelligently. Perhaps you have fancied that, if you know the meaning of a word, you know quite enough to enable you to use it effectively, but that is not true. The significance of any word is so bound up in its history and in our experience that probably it does not have exactly the same value for any two readers. Below is a list of words with Anglo-Saxon prefixes. Study each group carefully, and define the meaning of each *prefix*.

Abed, aback, aboard, afield, afloat.

Because.

Become, besmirch, bestir, beset.

Forgive, forget, forbear, forbid.

Forefend, foretell, forestall, forewarn.

Mischance, mismatch, mistake.

N-ever, n-either, n-one, n-othing.

Outlaw, outstretch, outward.

Overspread, overdo, overmatch.  
To-day, to-morrow, to-night.  
Untruth, unfulfilled, unhonored.  
Undertake, undergo.  
Withstand.

Bring to class a list of words made with each of the following noun suffixes, and say what the suffix adds to the word.

- |            |           |            |              |
|------------|-----------|------------|--------------|
| 1. -ar.    | 5. -en.   | 9. -ling.  | 13. -ship.   |
| 2. -ard.   | 6. -er.   | 10. -ness. | 14. -stead.  |
| 3. -dom.   | 7. -hood. | 11. -ock.  | 15. -ster.   |
| 4. -craft. | 8. -kin.  | 12. -ric.  | 16. -wright. |

Now it is to be remembered that in writing we do not stop to think that in one place we should use an Anglo-Saxon word and in another a word that bears the classic stamp upon it. Did we do that, our writing would become stiff and mechanical. But a discriminating familiarity with the two elements in the language makes it more natural for the word that is associated with deep feelings to come readily to mind when it is wanted to touch a like feeling anew. Let us see whether in our own writing, even without this familiarity, we make a distinction in favor of the English word when we have subjects of a certain kind in hand. On one subject from each of the two lists following write not less than one hundred words. When you have finished find out, with the aid of a dictionary, what proportion of the words employed in each case is Anglo-Saxon, and be prepared to state in the class why it is greater in one case than in the other.

- |  |  |
|--|--|
| A. 1. The budding of the trees.<br>2. Jack the Giant Killer.<br>3. How John learned to play base-ball.<br>4. Marjory Fleming.<br>5. The day we went fishing.<br>6. The beaver's house. | B. 1. Chinese diplomacy.<br>2. Improvements in methods of transportation.<br>3. The influence of the telegraph upon commerce.<br>4. New illuminants.<br>5. The benefits of immigration.<br>6. Dying civilizations. |
|--|--|

**40. The Classical Element.** — That portion of our English vocabulary which comes from other than strictly English sources is so much more complex and in many ways so much richer than our native vocabulary, that an acquaintance with some of its more important root words, and with the prefixes and suffixes that occur more frequently in it, is particularly valuable for any one who wishes to use the language effectively. Naturally, one can best come to a knowledge of the exact force of words derived from classical roots through a direct study of the Latin and Greek languages themselves, but even a second-hand acquaintance with them is worth while. We will consider briefly some of the various uses to which a single Latin root is put when it has been transferred to our speech. Let us take the very common verb *duco*, meaning *I lead*. We have it in the words *adduce*, *abduct*, *aqueduct*, *conduct*, *conduce*, *deduct*, *deduce*, *ductile*, *educate*, *educe*, and many others. Now, taking the nouns derived from some of these words, which as given are mostly verbs, we can define them readily enough in terms of the original root and its prefix. A deduction

is a conclusion which we have *led down* from some other fact, an abduction is the *leading away* of something, an education is the *leading out* of the powers and faculties of the one who has been educated. Observe, too, that *deduce* and *deduct* are compounded of the same root and prefix, and yet, as we use them, they mean altogether different things, although both clearly retain the original significance of root and prefix. This is true of other words of classic origin. Clearly, we shall be helped in our understanding and use of words derived from foreign sources by a study of the way in which they are put together in the process of becoming part of our English speech. Bring in a list of not less than thirty words in which the following Latin prefixes occur.

*a, ab, abs* = from, away from.

*ab-hor* = to shrink from.

*ad* = to.

The *d* of this prefix is usually changed to the sound of the consonant following it in the root, becoming then *a-, ac-, af-, ag-, al-, an-, ap-, ar-, as-, at-*. This has come from the difficulty experienced in pronouncing two dissimilar consonants in succession without an intervening vowel.

*ad-here* = to cling to.

*con* = with or together.

The *n* changes sound occasionally, forming *co-, cog-, col-, com-, cor-*.

*con-tract* = to draw together.

*dis* = *apart, asunder, opposite of*.

This changes to *di-* and *dif-*.

*disjoin* = to make the opposite of joined.

*in* = in, into, or, on. (It has this meaning in verbs and some nouns, but is a negative in adjectives and other nouns).

Changes to *it*, *im-*, *ir*.

*infuse* = to pour into.

*intra* and *intro* = within or into.

*introduce* = to lead into.

*contra* = against.

*contradict* = a speaking against.

*ex* = out or from.

Changes to *e-*, *ec-*, *ef-*.

*exhale* = to breathe out.

*ob* = against or out.

Changes to *o-*, *oc-*, *of-*, *op-*.

*oppose* = to place against.

*post* = after.

*postpone* = to place after.

*sub* = under.

*subject* = to place under.

*re* = back.

*reject* = to cast back.

*trans* = beyond or through.

*transmit* = to send through.

*de* = down, off, or away.

*deport* = to carry off.

*circum* = around.

*circumvent* = to come around.

The following list of Latin roots includes only such as are of frequent occurrence. Every one who wishes to use the English language effectively should be familiar with them. Bring to the class a list of not less than thirty words which have been derived from them.

*cipio, captum* = to receive, to take.

In most of its English derivatives this has been softened to *ceive*. *Receive, deceive, perceive.*

*claudio, clausum* = to close, to shut, to finish.  
*disclose, closet, clause, seclude.*

*duco, ductum* = to lead, to draw.  
*produce, viaduct, educate, conduct.*

*fero, latum* = to bear, to bring, to carry.  
*refer, translate, infer, collation.*

*gradus* = a step.

*gredior, gressus* = to step, to go.  
*gradual, progress, egress.*

*jacio* = to throw.  
*project, conjecture, trajectory, subject.*

*porto, portatum* = to carry.  
*report, transport, deport.*

*mitto, missum* = to send.  
*permit, dismiss, remit, commit, omit.*

*pono, positum* = to place.  
*dispose, expose, propose, posture, deponent.*

*facio, factum* = to make.  
*fact, defect, perfect.*

*scribo, scripsum* = to write.  
*inscribe, describe, prescription, scripture.*

From these and various other roots words are formed by the addition of suffixes of different kinds. It will be noticed that these suffixes do not change the root in quite the same way as the prefixes. A word ending in the suffix *-ion* is a noun, and remains so while it retains this ending; but a word with the prefix *de-* may be a verb, noun, adjective, or adverb, as *deduce*, *deduction*, *deductive*, *deductively*. Bring to class a list of not less than twenty-five words containing suffixes in the list below, and be prepared to give such definition of each word as will include the meaning of the suffix.

Noun Suffixes = one who (agent), or that which.

-an. *mathematician*, one who understands mathematics.

-ier. *cavalier*, one who is chivalrous.

-ment. *allotment*, that which is allotted.

Noun Suffixes = state; condition; quality; act.

-ence. *opulence*, condition of being opulent.

-ity. *equality*, condition of being equal.

-tude. *aptitude*, condition of being apt.

Noun Suffixes = small.

-cule. *molecule*, a small mass.

Noun Suffixes = one who is (objective); that which is.

-ee. *committee*, that to which something is committed.

Adjective Suffixes = like; relating to; being.

-ine. *Alpine*, relating to the Alps.

-ar. *tubular*, like a tube.

Adjective Suffixes = that may be.

-ile. *ductile*, that may be drawn.

Adjective Suffixes = abounding in; having the quality of.

-aceous. *herbaceous*, having the quality of an herb.

-ous. *mountainous*, abounding in mountains.



Adjective Suffixes = having the power of.

-ive.            *decisive*, having the power of decid-  
ing.

**41. Comparison of the two Elements.** — Were we dependent wholly upon the Anglo-Saxon element in our tongue, we should be able to voice in but a bungling fashion the refinements of thought and feeling that have come to us in the complexity of modern life. Were we deprived of the words of our native speech, we should hardly know how to put our more elemental emotions into form to make others feel them as intensely as we feel them. The words in the first column below are Anglo-Saxon, and those in the second column their classical equivalents. Which in each case is the more specific and less inclusive term? Which would generally secure greater accuracy of expression? Is this in each case in accordance with what you know of the source of the word, or not? Bring to class sentences illustrating the use of one of each of the pairs of synonyms.

- |             |           |                |            |
|-------------|-----------|----------------|------------|
| 1. Show,    | exhibit.  | 11. Dark,      | obscure.   |
| 2. Glitter, | radiate.  | 12. Crowd,     | multitude. |
| 3. Slave,   | servant.  | 13. Sin,       | crime.     |
| 4. Hidden,  | secret.   | 14. Bold,      | brave.     |
| 5. Ripe,    | mature.   | 15. Bent,      | curved.    |
| 6. Right,   | proper.   | 16. Unbounded, | infinite.  |
| 7. Truth,   | veracity. | 17. Upbraid,   | reprove.   |
| 8. Fair,    | honest.   | 18. Belief,    | faith.     |
| 9. Wish,    | desire.   | 19. Good,      | benefit.   |
| 10. Worth,  | merit.    |                |            |

In the first of the following selections a number of Anglo-Saxon words have been printed in italics, and in the second a number of classic words have been indicated in the same way. Let us see what effect it will have upon each of these paragraphs to substitute, as far as possible, words of a different origin for the words indicated. Re-write each of them, employing classical words for those italicized in the first, and Anglo-Saxon words for those so printed in the second. Be ready to say in the case of each word whether the change has resulted in greater definiteness or less, in greater emotional force or less, in greater clearness or less; and be prepared with some general conclusion drawn from what you observe in these separate cases.

The English were not *running*. They were *hacking* and *hewing* and stabbing, for though one white man is seldom physically a *match* for an Afghan in a sheep-skin or wadded coat, yet, through the pressure of many white men behind, and a certain *thirst* for revenge in his *heart*, he becomes capable of doing much with both ends of his rifle. The Fore and Aft *held* their *fire* till one bullet could *drive* through five or six men, and the front of the Afghan force gave on the volley. They then selected their men, and *slew* them with *deep* gasps and *short hacking coughs*, and *groanings* of leather belts against strained bodies, and realized for the first time that an Afghan attacked is far less formidable than an Afghan attacking; which fact old soldiers might have told them.

RUDYARD KIPLING:

*The Drums of the Fore and Aft.*

Golden indeed were the *expectations* with which hopeful *people* welcomed the *exhibition* of 1851. It was the

first *organized* to gather all the *representatives* of the world's *industry* into one great fair ; and there were those who *seriously expected* that men who had once been *prevailed* upon to meet together in friendly and peaceful *rivalry* would never again be *persuaded* to meet in rivalry of a fiercer kind. It seems *extraordinary* now that any sane person can have *indulged* in such expectations, or can have *imagined* that the *tremendous forces generated* by the *rival interests, ambitions, and passions* of races could be *subdued* into *harmonious coopération* by the good sense and good feeling born of a friendly meeting. The Hyde Park Exhibition and all exhibitions that followed it have not yet made the slightest *perceptible difference* in the warlike *tendencies* of nations.

JUSTIN MCCARTHY : *History of Our Own Times*.

**42. Emotional and Intellectual Characteristics of Words.** — Sometimes we are satisfied with making our readers know what we mean ; sometimes we wish to make them see with the eye of the mind a picture that we realize vividly ; and again we may wish to have both meaning and visualization quickened into more real existence by a rush of feeling. When we have become able to do this last somewhat as we will, we may feel that we have in great part mastered what is called the technic of literary art. Robert Louis Stevenson is reported to have said that any one who is ambitious of acquiring literary skill must be willing to wait half a day for the right word. Probably every writer who has achieved like success would confirm the remark. But first we must train ourselves to know the right word when it comes, or our waiting, however long, will not avail. Only by years of both reading and writing can we

come to an easy command of a full and rich vocabulary, and even then we shall not write clearly if we have not learned what sort of distinctions between words should be made. Let us attempt a little classification of words in accordance with the character of their appeal to thought or feeling. In the first column below is given a list of five classes of words, and following each, a letter to be employed in designating words of that class. In the second column is given a list of subsidiary characteristics of words with corresponding numbers to be employed in indicating words which have these characteristics.

Closely personal	= <i>u</i>	Suggesting images that are;	
Concrete	= <i>w</i>	Universal	= 1.
Particular and		“ Primitive	= 2.
specific	= <i>x</i>	“ Local or special	= 3.
General	= <i>y</i>	“ Scholarly or technical	= 4.
Abstract	= <i>z</i>	Giving meaning without image	= 5.

Let us consider a few words with reference to this classification. The word *country*, for instance, we would mark *u1* (*country*<sup>u1</sup>), because, as soon as we know the meaning of the word, we know it as something to which we have some sort of personal relation; we are told of *our* country first, and we should add the symbol *1*, because, though the image it suggests is weak and indefinite, it is real, and it comes to everyone, whether civilized or uncivilized, cultured or ignorant. In like manner we should mark *father*<sup>u1</sup>, *mother*<sup>u1</sup>, *birthplace*<sup>u1</sup>, and many others. For words that would suggest images that have to do with the life of all

primitive peoples, but less definitely, if at all, with those civilized, we should add the secondary marking 2; and for words that would suggest images to people of some particular nation, locality, or occupation only, we should add the symbol 3. Words such as *ratiocination* would have 5 as the secondary symbol, and such words would generally belong to classes  $\gamma$  and  $\varepsilon$ . Not all abstract words would have the secondary marking 5. *Slavery*, for instance, would clearly suggest some sort of an image having to do with the life of practically all primitive peoples, and so would have the secondary marking 2. Now, in general, words to which we should apply the symbols  $\mu I$  are clearly more fitted to quicken the emotions of the reader than those of any other class, and those to which we should apply the symbols  $\varepsilon 5$  are rather intellectual than emotional.

When we write we must continually make a study of the appeal that the words we employ will make to thought and feeling. A composition that is to move the sensibilities must not be written in words that appeal largely to the intellect. We will spend a little time in marking the following paragraphs with the symbols given in the classification above. Not all words, of course, will be included in the classification; but nouns, adjectives, and some of the verbs should be marked. Come to class prepared to justify the marking of each word, and bring a statement of the number of words of each class that you find in each selection. Of the twenty-five markings possible, which six in your

judgment cover the more emotional words, and which six the more intellectual? Which of the selections given seem to you to deal more with thought, and which more with feeling, and do your markings agree with this decision?

A comparison between Europe and America, as respects the current production of dramatic literature intended for actual performance, offers results which reflect upon us a striking national discredit. In Germany, the two foremost writers among those now living are writers for the stage. The two greatest of living Scandinavians are likewise dramatists. In France there is at least the poet of "Cyrano" to reckon with, besides the men who have passed away during the closing quarter of the century. Italy offers one contemporary name of much significance, and the like statement is true of Spain and of Belgium. Even England has her present-day group of highly respectable playwrights, men of serious purpose and substantial performance, if not exactly writers of genius. The works of all the men here mentioned belong distinctly to the literatures of their respective countries, and in some cases they constitute the best literature that is now being produced in those countries. Has America anything of the sort to show? Well, we have Mr. Bronson Howard, and Mr. Augustus Thomas, and Mr. Clyde Fitch. But who would think of reckoning the productions of these men among the noteworthy things of our modern literature? The mere suggestion is an absurdity. We have poets and novelists and essayists fairly comparable with those of the European countries; but of dramatic writers, in the European sense, we have not one, nor have we ever produced one.

Editorial in the *Dial*, Jan. 1, 1900.

Dacier had observed the blush, and the check to her flowing tongue did not escape him as they walked back to

the inn down the narrow street of black rooms, where the women gossiped at the fountain and the cobbler threaded on his door-step. His novel excitement supplied the deficiency, sweeping past minor reflections. He was, however, surprised to hear her tell Lady Esquart, as soon as they were together at the breakfast-table, that he had the intention of starting for England; and further surprised, and slightly stung too, when, on the poor lady's moaning over her recollections of the midnight bell, and vowing she could not attempt to sleep another night in the place, Diana declared her resolve to stay there one day longer with her maid, and explore the neighborhood for the wild flowers in which it abounded. Lord and Lady Esquart agreed to anything agreeable to her, after excusing themselves for the necessitated flight, piteously relating the story of their sufferings. My lord could have slept, but he had remained awake to comfort my lady.

GEORGE MEREDITH: *Diana of the Crossways*.

Then Jason got out of the carriage, and without further word or sign, swung down the street. The doctor looked after him until his stormy figure was lost in the distance. What thoughts bearded the physician's respectability: Was the city, so atrociously modern, as aggravating to his untamed manhood as it was to Jason's? Whatever games they had played they had generally won. And he knew that of all men Jason was the one to pursue a foe to the uttermost parts of the earth. Jason was Mosaic in his belief of fair play, and in his instinct of retaliation. He would strip himself to pay a debt of honor or of kindness. Likewise to him vengeance was a law as sacred as hospitality, and he could entrust it neither to God nor man to execute it for him. The doctor knew that whatever his old mate purposed would be deftly done, and with dispatch. Far off, the tall sombrero waved above the petty crowd and was finally swallowed. Shaking off his reverie, the doctor called his man and hurried on his rounds.

HERBERT D. WARD.

43. **A Large Vocabulary.** — It is not enough that we have an accurate knowledge of the words that we employ in our daily speech and in writing ; we must have a large vocabulary to draw upon. Writers who use the same words often seem to us, when we read, to be repeating thoughts as well, and that feeling destroys our pleasure in the reading. Indeed, the thought of a composition cannot be developed as fully if the vocabulary in which it is written is a narrow one. The intellectual poverty of the writer betrays itself in his poverty of words, and he says less, perhaps, than he means, and seems to say less still. In the following, from a student's paper, observe how the repetition of the words "lived," "mountains," "but," "crabbed," "thought," and "never," give the effect of lack of substance. There are other faults in the composition, but that of tautology is the most serious.

Old Tim Hardy was a miner who lived all alone in a little cottage up in the Rocky Mountains. For many years he had lived in this desolate region, eager to get some of the gold and silver that the mountains contained. He had searched often fruitlessly, but would never give up, but day after day he toiled, but in vain. His surroundings had done much towards changing his nature and the character of his life. The happy, gallant Tim of long ago had become, as time went on, the hard, crabbed old Tim Hardy. No one thought anything of him and never did a kind word pass his lips. He sometimes wondered why people never had anything to do with him, but he never once thought that it was his own crabbed nature from which they recoiled.



Obviously, then, we should strive to obtain a large vocabulary ; for it is only by having an abundant supply of words at our command that we can bring out the fine distinctions of our own thought, and understand other writers who are careful to discriminate in their use of words. For some people no special effort to add to their stock of words is necessary ; but for the majority of us such is not the case ; we must strive continually to increase our supply until our vocabularies are adequate to our needs. To this end we should not only remember the new words which we meet, but we must grasp their significance with clearness and accuracy.

**44. How to Increase our Vocabulary.**— There are three sources from which one may hope to increase his vocabulary, —from reading, from the conversation of others, and from frequent writing. Undoubtedly a varied and careful reading of good authors offers the best means of securing a supply of new words ; but we may add to our store by listening to the conversation of intelligent and cultivated people. From both of these sources we shall obtain many words which we can soon make a part of our working vocabulary, by using them in our speaking and writing. Frequent writing is in itself a most fruitful method of enriching our vocabulary and keeping it vigorous.

If we do not easily remember words and their meanings, we should try to remedy the matter by taking note of all new words that come up in our reading, looking them up in a dictionary, and writing their meanings,

together with some few sentences in which they occur, in a note-book. Then as soon as possible we should use them. We all have two vocabularies, — the vocabulary of the words that we understand more or less fully when we see them, and that of the words that we use ourselves, — a much smaller number. There are, of course, a great many technical words of which we need to know the meaning, but with which we do not need to be so familiar that they will come easily to mind for our own use. On the other hand, technical words are often useful outside the literature of the occupation or profession in which they occur, and familiarity with some of the more common ones may at any time serve our pens a good turn. And we should remember that definite efforts to use words that are not a part of our writing vocabulary will result in adding them to the number of our working tools. Remember, too, that we think in words, and that if we lack words we shall, to some extent, lack ideas; for ideas are often but the refinements and distinctions of meaning which are involved in words themselves. Let us see how a great master of English prose, John Ruskin, uses words that are not those of our every-day speech.

But if we seek to know more than this and to ascertain the manner in which the story first crystallized into its shape, we shall find ourselves led back generally to one or other of two sources — either to actual historical events, represented by the fancy under figures personifying them; or else to natural phenomena similarly endowed with life by the imaginative power usually more or less

under the influence of terror. The historical myths we must leave to the masters of history to follow; they, and the events they record, being yet involved in great, though attractive and penetrable, mystery. But the stars, and hills, and storms are with us now, as they were with others of old; and it only needs that we look at them with the earnestness of those childish eyes to understand the first words spoken of them by the children of men, and then, in all the most beautiful and enduring myths, we shall find, not only a literal story of a real person, not only a parallel imagery of moral principle, but an underlying worship of natural phenomena, out of which both have sprung, and in which both forever remain rooted. Thus, from the real sun, rising and setting, — from the real atmosphere, calm in its dominion of unfading blue, and fierce in its descent of tempest, — the Greek forms first the idea of two entirely personal and corporeal gods, whose limbs are clothed in divine flesh, and whose brows are crowned with divine beauty; yet so real that the quiver rattles at their shoulder, and the chariot bends beneath their weight. And, on the other hand, collaterally with these corporeal images, and never for one instant separated from them, he conceives also two omnipresent spiritual influences, of which one illuminates, as the sun, with a constant fire, whatever in humanity is skilful and wise; and the other, like the living air, breathes the calm of heavenly fortitude, and strength of righteous anger, into every human breast that is pure and brave.

*The Queen of the Air.*

“Ascertain” is a word we do not use often; and here Ruskin employs it rather than any of its synonyms, such as *learn*, *find out*, or *discover*, because to ascertain means to make more certain, and in this case some knowledge of the subject is presupposed. “Crystallized” we use even less often, but observe how effective it is here in

describing the slow process of growth of a legend, like that of a crystal, not to be seen or known until completed. "Personifying," "phenomena," "endowed," and "imaginative," are all words of but infrequent occurrence in ordinary speech and writing; and yet there is no reason why they should be cut off from every-day use. Other words that are not a part of the working vocabulary of most people are "involved," "penetrable," "myths," "imagery," "underlying," "dominion," "corporeal," "quiver," "collaterally," "images," "conceives," "omnipresent," and "fortitude." Without these words Ruskin could never have expressed the thought and feeling of this paragraph with such clear vividness, and perhaps he could not have had just the same thoughts and feelings himself. Further, if Ruskin had merely known of these words in a vague way, they might almost as well have been out of the language, so far as their being of service to him is concerned.

We shall find it worth while to look for words that we do not ordinarily make use of, and when new words come up in our reading we should spend time in tracing up their origin in order to fasten them in the memory. The following paragraphs contain words that probably are not a part of your serviceable vocabulary. Bring to class a list of those that you do not use readily and bring also sentences that you have written to illustrate their use. Be sure that you have made diligent study of them in the dictionary, and have come to know with sufficient certainty the shades of meaning by which they differ from other words of like signification.

It is well meant, it is bravely said ; and yet, is the conclusion entirely sound ? I hardly think that either the great Apostle or the august Emperor would be honestly gratified by the inscription upon their place of sepulture of the epitaph made by Mr. Stevenson, Anno Domini 1890 or so. These men are among the mighty builders of the world ; their portion was not failure, but transcendent success ; not defeat, but victory. But a half-truth balanced by its opposite moiety is robbed of half its glory ; and what becomes of the work of art under these circumstances ? And the artist is bound to work within conditions imposed upon him from without. Moreover, Stevenson was far too acute a logician not to look, when it suited his purpose, upon both sides of the shield ; and in his *Fables* he gives both obverse and reverse. The *Fables* were written at intervals during the latter half of his career ; and perhaps, of all the literary forms employed by Stevenson — and he used most of those extant at one time or another — that of the fable “set his genius” best. Here romance and metaphysic, character and wit, may meet together in harmony and in the realm that is both homely and ideal ; and the problem of presentment offers valuable opportunities in the matter of prose composition.

L. COPE CORNFORD : *Robert Louis Stevenson*.<sup>1</sup>

Although the outward appearance of the house is uninviting, the interior is warm and dainty. The odor of delicate hot-house plants is in the slightly enervating atmosphere of the apartments. It is a Russian fancy to fill the dwelling-rooms with delicate, forced foliage and bloom. In no country in the world are flowers so worshipped, is money so freely spent in floral decoration. There is something in the sight, and more especially in the scent of hot-house plants, that appeals to the complex siftings of three races which constitute a modern Russian.

We, in the modest self-depreciation which is a national

<sup>1</sup> Permission of Dodd, Mead & Co. Copyright, 1899.

characteristic, are in the habit of thinking, and sometimes saying, that we have all the good points of the Angle and the Saxon rolled satisfactorily into one Anglo-Saxon whole. We are of the opinion that mixed races are the best, and we leave it to be understood that ours is the only satisfactory combination. Most of us ignore the fact that there are others at all, and very few indeed recognize the fact that the Russian of to-day is essentially a modern outcome of a triple racial alliance of which the best component is the Tartar.

The modern Russian is an interesting study, because he has the remnant of barbaric tastes, with ultra-civilized facilities for gratifying the same. The best part of him comes from the East, the worst from Paris.

HENRY SETON MERRIMAN: *The Sowers*.<sup>1</sup>

It is well, in reviewing the character of Socrates, to mark the age in which he lived, as the moral and political circumstances of the times would probably exert an important and immediate influence upon his opinions and character. The dark ages of Greece, from the settlement of the colonies to the Trojan war, had long closed. The young republics had been growing in strength, population, and territory, digesting their constitutions and building up their name and importance. The Persian War, that hard but memorable controversy of rage and spite, conflicting with energetic and disciplined independence, had shed over their land an effulgence of glory which richly deserved all that applause which after ages have bestowed. It was a stern trial of human effort, and the Greeks might be pardoned if, in their intercourse with less glorious nations, they carried the record of their long triumph too far to conciliate national jealousies. The aggrandizement of Greece which followed this memorable war was the zenith

<sup>1</sup> Copyright, 1859, by Harper & Brothers.

of its powers and splendor, and ushered in the decay and fall of the political fabric.

RALPH WALDO EMERSON :

*The Character of Socrates*, an early essay printed in E. E. Hale's *Ralph Waldo Emerson*.<sup>1</sup>

**45. Books of Synonyms and Concordances:—** Even the trained writer who has succeeded in making himself the master of a large vocabulary often finds that the proper word has for the moment escaped his memory, and that he must make use of a book of synonyms, or, in default of that, a dictionary. When the right word does not suggest itself, one that is of closely allied meaning will generally come to mind; and by looking up its synonyms and perhaps, if that is not sufficient, the synonyms of some word found among them, we may find the word we want. But perhaps this word is not one that we have merely forgotten, but one with which we are unfamiliar; then we shall have to see how other writers have used it. In this the dictionary should give us some help, and if we have at hand special concordances of different authors they may aid us further. It is not enough to know of the word that it is used in the sense in which we wish to use it. It may be used in various other senses; and perhaps some one of these, in the connection in which we would employ it, would be suggested to the reader more vividly than the meaning we intend to convey. All this must be considered in passing upon the fitness of the word for our use. Further, we should

<sup>1</sup> Permission of Little, Brown & Co., publishers.

question whether the word is in *keeping*; that is, has it been in use in like connection, not with the same meaning simply, but with similar context, or has its use been such as to suggest incongruous thoughts or images? Only by such careful painstaking can we make the written word fully informed with the thought and feeling that struggles in us for expression. The great good that comes to us from our training in translating the Latin and Greek classics is largely that of cultivating the faculty of patient persistence in choosing just the right word from a number of words that the vocabulary shows are admissible.

## EXERCISES.

1. What are words, and why do we use them? From what sources are our English words derived?
2. Bring to the class a written statement of the character of each element of the English language as distinguished by derivation.
3. Bring to the class a list of fifty words that seem to you especially fitted for use in the literature of feeling. How large a proportion of them are Anglo-Saxon? How many of them would you mark with the symbols of the six classes of words having the highest emotional value as we have distinguished them?
4. Bring to the class a list of fifty words that seem to you especially fitted for use in the literature of thought. How many of them are classical? How many of them would you mark with the symbols of the six classes of words having the highest intellectual value as we have distinguished them?
5. Bring to the class a paragraph that seems to you an effective example of the literature of feeling, and be pre-



pared to state the proportion of words of the six classes of highest emotional quality which it contains.

6. Bring to the class a paragraph that seems to you an effective example of the literature of thought, and be prepared to state the proportion of words of the six classes of highest intellectual character which it contains.

7. Bring to the class sentences containing each of the words in the following groups of synonyms, and be prepared to state how any word of each group differs in meaning from any other word of the group. A discussion of some or all of the words of each group will be found under many of them in the *Students' Standard Dictionary*.

To abandon, abjure, cast off, forsake, relinquish, repudiate, surrender.

To adopt, cherish, keep, maintain, retain, uphold.

To abate, decrease, diminish, lessen, mitigate, moderate, suppress, terminate.

Absolute, arbitrary, authoritative, despotic, tyrannical.

Active, agile, alert, brisk, expeditious, lively, spry.

To address, accost, approach, greet, salute.

Abutting, adjacent, adjoining, bordering, contiguous.

To admonish, advise, caution, censure, dissuade, rebuke, reprove.

To adorn, beautify, bedeck, decorate, embellish, ornament.

Affinity, consanguinity, kin, kindred, relationship.

To affirm, assert, asseverate, declare, maintain, protest.

Agreeable, acceptable, grateful, pleasant, pleasing.

Blithe, buoyant, cheerful, cheery, genial, joyous, merry, sunny.

Childish, childlike, petty, trivial.

Follow, observe, pursue.

Emancipation, freedom, independence, liberty.

8. Bring to class not less than three synonyms for each of the following words, and show how each one differs in use from the others.

Abhor,  
Abiding,  
Absorbed,  
Adept,  
Admire,

Allure,  
Anger,  
Animal,  
Apparent,  
Banter,

Bevy.  
Boorish,  
Blaze,  
Brave,  
Candid,

Caprice,	Discordant,	Irritation,
Character,	Excessive,	Issue,
Coterie,	Excuse,	Knowledge,
Depression,	Futile,	Listless,
Delicate,	Guess,	Satisfy.

9. Fill in the blank spaces in the following with fitting words.

This was probably the first light-point in the — of Luther, his purer will now first decisively — itself; but for the present, it was still as one light-point in an element all of darkness. He says he was a pious monk; faithfully, painfully — to work out the — of this one high act of his; but it was to little purpose. His — had not lessened; had rather, as it were, increased into infinity. The drudgeries he had to do as novice in his convent, all sorts of slave-work, were not his —; the deep earnest soul of the man had — into all manner of black scruples —; he believed himself — to die soon, and far worse than die. One hears with a new — for poor Luther that, at this —, he lived in fear of the — misery; fancied that he was doomed to eternal —. Was it not the — sincere — of the man? What was he that he should be — to heaven? He that had known only misery and — slavery: the news was too blessed to be believable. It could not become — to him how, by fasts —, formalities and mass-work, a man's — could be preserved. He fell into the blackest wretchedness; had to wander — on the — of bottomless despair.

THOMAS CARLYLE: *The Hero as Priest*.

10. On' one of the following topics write not less than one hundred words without paying particular attention to the phrasing. Then look it over, and give it careful revision for tautology, the repetition of the same word or idea. Bring original and corrected copy to class.

A face to be remembered.

Seeing the fair.

Why violets are blue.

Politics as a profession.

Influence of machinery on the condition of the laborer.

The man shows in his work.

Cleanliness the chief agent of civilization.



## PART II.

### THE LAWS OF GOOD USE.

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#### CHAPTER VII.

##### USAGE.

**46. The Necessity of Correct Expression.** — In indicating the proper method of developing the theme and its component parts no reference has been made to the necessity of expressing our thoughts in correct language. Important as have been the preceding suggestions, they are applicable to the development of thought rather than to the expression of it ; and they will not alone suffice to make us good writers, if we are not able to speak and to write correct English. Correct expression is the first requisite of good discourse.

**47. What Correct Expression Is.** — For the purposes of English composition we may define correct expression as the use of good English words and phrases, employed in their recognized English meanings, and combined according to the English idiom ; in brief, correct expression is synonymous with *good English*. It

is not to be supposed for a moment that a writer of English composition would use Greek, Latin, or French for the expression of his thoughts ; but many a young writer is tempted to display his knowledge, or piece out his meager vocabulary, by the introduction of foreign words and phrases which should have no place in English writing. Further, there is a prevailing tendency among writers of a certain class to introduce into their writing the slang and vulgarisms of the day. It requires less mental effort to say, "He got a call-down from the super," than to say, "He was reprov'd by the superintendent." "It is awfully hot to-day," and "I don't think much of those sort of people," are common expressions ; yet they have no recognized standing in the language, and their use cannot be too strongly condemned. Other words and phrases are liable to creep in, which, although not containing the glaring faults of those quoted above, are open to criticism. To insure correct expression it is evident that we must have some test of what is good English, some standard by which we may gauge our words and phrases.

**48. Good Use, the Standard.** — If to be understood is a writer's first object, as it should be, his language must be such that his readers will understand it as he understands it. Accordingly he must use words that are familiar to the readers of to-day, rather than words of the fourteenth or fifteenth centuries ; his words must be those that are common to the English-speaking world ; and, finally, his language must be that of intelli-

gent and cultivated people. The same reasons that prevent a writer of English from employing Greek and Latin phrases are of equal weight in prohibiting the use of any expression that is not in GOOD USE. GOOD USE is, then, the test of good English.

**49. What Good Use Is.** — As we have before learned, words are but arbitrary symbols representing ideas, and have only the meanings which custom gives them. These meanings are subject to continual variation. Our language itself is not fixed, but is perpetually changing and growing; new words are coming into use, and old words are becoming obsolete. The language of any period is regulated by the cultivated people of that time. Accordingly, a word is in good use at any time when it is accepted in a certain sense by the best writers and speakers of that time, and is so understood throughout the country; or in the language of rhetoricians, a word is in good use when it is in present, national, and reputable use.

**50. Present Use.** — Considered with reference to our own time, a word is in *present use* when it is intelligible to the people of to-day. It matters not whether it be as old as "man" and "boy," or as new as "telephone" and "motor-man;" it matters not from what source it is derived, whether it be "quadruped" from the Latin, "yacht" from the Dutch, "taboo" from the South Sea Islands, or "mob," an abbreviation. So far as present use is concerned, one word is as good as another if it is intelligible to the people of to-day.

In these days of change old words go and new words come. Old names disappear with old customs, or acquire new meanings, and new ideas demand new names. With the passing of chivalry, astrology, and archery whole vocabularies lost their significance and went out of use, only to be succeeded by those of steam and electricity. Words that were familiar a century or two ago are unknown to the present generation. They have become obsolete, for example, *wit*, *wot*, and *wist*, meaning "know," *wend* for "think," *lief* for "beloved," *comen* for "come," *sooth* for "truly," *withsay* for "gainsay," *enow* for "enough," *holpen* for "help," *twain* for "two," and *anon* for "soon," a list taken at random from Malory's "Morte D'Arthur," a work which marks the beginning of modern prose in England. Similar tests may be made from any of the writings of two centuries ago. Present use prohibits the employment of obsolete words, or words used in an obsolete sense, except in poetry or in the historical novel, and inexperienced writers should carefully avoid using them to affect a literary style.

It is impossible to fix accurately the boundaries of present use; but it is safe to assume that any word which appears in the writings of the last half-century may be considered as belonging to the present time.

**51. National Use.**—In writing for the people at large it is necessary to employ words which are not only understood, but understood in the same sense in all parts of the country. It is obviously improper to use

foreign words and phrases, or expressions common to a locality or a class, for in so doing we narrow our circle of readers. Common sense, therefore, dictates that we should avoid localisms, technical terms, and foreign phrases, and adopt only those words that are in national use as fixed by speakers and writers of national reputation.

1. *Localisms*. — Every section of the country has words and expressions peculiar to that locality. We call them localisms. They are the natural outcome of local experiences and customs, and the number is in proportion to the exclusiveness of the locality. In the days when there was little intercourse between different parts of the country localisms abounded, and new meanings were given to old words, until each locality had a dialect of its own; but with the advent of steam and electricity the people of all sections were brought into closer contact, remote communities became neighbors, books, magazines, and newspapers penetrated the farthest corners of the land, and dialects and localisms to a great extent gave way to a settled national language. Some localisms still remain, and in remote districts flourish. To what extent this is true may be appreciated by comparing the two selections that follow, the first illustrating the speech of the New England Yankee, and the second that of a Tennessee mountaineer.

“I seen this dog ha’ntin’ round on the dike a good while ’fore you come,” said Mar Baker. “I should er give him some ole vittles, only all our scraps go to the hens,



I've always thought he might b'long to a carry-all of fine folks as come ridin' by a week or so 'fore you brought your things down. I can't tell why I took that notion, but I did, and 'Zias thought the same. But then there's a good many high-flyers travellin' about to see the Webster place an' so on."

"I war a-black berryin, thar bein' only a few lef' yit, an I went fur an' funder yit from home; an' ez I kem out'n the woods over yon, I viewed—or yit I 'lowed I viewed—the witch-face through a bunch o' honey locust, the leaves bein' drapped a' ready, they bein' always the fust o' the year git bare. An' stiddin leavin' it ter be, I sot my bucket o' berries at the foot o' a tree, an' started down the slope todes the bluff, ter make sure an' view it clar o' the trees."<sup>1</sup>

CHARLES EGBERT CRADDOCK: *The Witch Face*.

We need not, however, go to remote districts for our localisms; we find them to some extent everywhere. The New Englander *guesses* when he thinks, the Southerner *reckons*; the former *perks up*, and has a *pesky* horse, he *senses* things when he understands them; he hires a *team*, while the Westerner hires a *rig*. The *tin pail* of the East becomes the *bucket* as we go West, and in like manner a quarter of a dollar passes current as *two bits*, and so on. While it is going too far to insist on the exclusion of all localisms from our speech or writing, we should confine ourselves, as far as possible, to words of national use.

2. *Technical Words*.—Just as all sections have their localisms, so all trades, professions, and classes have

<sup>1</sup> By permission of Houghton, Mifflin & Co.

their peculiar terms, which, in the main, are unintelligible to the public at large. Such, for example, are the numerous yachting terms, *fore* and *aft*, *starboard*, *luff*, *jibe*, *tack*, and countless others. A lawyer's brief with its legal phrases, or a physician's report of a case, conveys no impression to the majority of us, and the newspaper account of a base-ball or a golf game is almost as obscure to the ordinary reader as it would be if written in a foreign language. The use of technical terms is permissible when one is writing for people who understand them, but in ordinary expression they should be used very sparingly.

3. *Anglicisms and Americanisms*. — In all English-speaking countries the people use essentially the same language; but with differences in social customs and political systems, with different occupations, and with new inventions arising, slight differences in diction are inevitable. Words that originate in America are unknown in England, and likewise words common in England are not familiar in America. The Englishman knows nothing of *motor-man*, *lobby*, *stampede*, or *cabl-car*, while the American is equally ignorant of *stoker*, *luggage-van*, or *fishmonger*. In England an *elevator* becomes a *lift*, a *druggist* is known as a *chemist*, and a *pitcher* is a *jug*. The question of whether or not we should use Americanisms or Anglicisms is one of no great consequence. In the few cases where we are called upon to decide, it is safe to say, that, as Americans, we should use the word that is in national use in

our own country, otherwise we might be unintelligible to our neighbors and open to the charge of affectation.

**52. Reputable Use.** — We have only to glance at the newspapers of to-day to find many words, which, though they are undoubtedly understood by the majority of readers, lack the stamp of approval from our best writers and speakers. They are in present, and perhaps in national use; but they are not in good use, because they are not in reputable use. The fault of employing obsolete, local, or technical terms is not to be compared with that of adopting words which are common in the papers and speech of the day, and which bear the marks of illiteracy. “No *invite* for Hart”; “The Bostons had a *cinch* on the game”; “The story is a *fake*”; “The Chinese are *bluffing*,” are a few of the expressions found in a recent edition of a daily newspaper. Their use cannot be too strongly condemned. We should be careful that all our words are in good repute; for reputable use is the most important requisite of good use, and is fixed by speakers and writers of established reputation.

The use of a word by one author only is not sufficient to make it reputable. In vain Charles Sumner pleaded for *annexion* instead of *annexation*, and Abraham Lincoln wrote *abolishment* for *abolition*. A word is in reputable use only when a number of representative writers and speakers find it a necessary adjunct to their vocabulary. It is thus that our language grows, and new words come into use. Most of them die a

natural death, but some in time receive the sanction of good use. *Telephone* and *bicycle* were adopted as necessary, but *electrocute* and *automobile* are still on trial. The untrained writer should be cautious in the use of new words, and should never invent them himself.

**53. Doubtful Words.** — We can be reasonably certain that the great majority of the words which we use are in good use, but occasionally it is difficult to apply the test, and we are in doubt as to the propriety of using some word. In our limited reading of reputable authors we have not found it, and it may, or may not, be in national use. The usual advice given in such cases is to substitute another word of recognized standing ; but if the first seems to meet our needs particularly, some indulgence may be allowed. We may have recourse to the dictionary, the great storehouse of English usage, and as a last resort to our own taste and judgment. Good sense will naturally prompt us to adopt the well-formed name of a new idea, such as *motor-man* or *dynamo*, and to reject the slang and vulgarisms of the day.

#### EXERCISES.

1. Write a paragraph on what you think correct expression to be, saying why it is so important in good writing.

Look over the following passage, criticise the expression, and re-write it in *good English*.

Justus laughed in triumph. "Oh, I tell ye, Watt's way up in the pictur's! He'll be a reg'lar town man 'fore long, I reckon, dandified, an' sniptious ez the nex' one, marryin' one o' them finified town galls ez wear straw hats stiddier sun-

bonnets,—though they do look ter be 'bout as flimsy an' no-count cattle ez any I ever see."

2. Define obsolete words, localisms, and technical terms. Write out ten obsolete words that you find in the poetry which you are reading. Make a note of some of the more common localisms in your section. Bring to the class a dozen technical expressions from the occupation most familiar to you.

3. Re-write the following passage in modern English :

Anon as King Arthur heard this he was greatly displeased, for he wist well that they might not againsay their vows. Alas! said King Arthur unto Sir Gawain, ye have nigh slain me with the avow and promise ye have made. For through you ye have bereft me of the fairest fellowship and the truest of knighthood that ever were seen together in any realm of the world. For when they depart from hence, I am sure they all shall never meet more in this world, for they shall die many in the quest. And so it forethinketh me a little, for I have loved them as well as my life, wherefore it shall grieve me right sore the departition of this fellowship. For I have had an old custom to have them in my fellowship.

Read a chapter in the King James version of the Bible, or a play of Shakespeare, and select the obsolete words.

4. Why is *reputable use* the most important requisite of good use? Make a list of writers and speakers of the present day whom you think to be of established reputation. Tell why you so regard them.

5. Look over the daily paper, note what words and expressions you find that you think are not in good use. Make a list of these, bring them to the class, and give reasons to justify your opinion.

6. How should we treat new words? Doubtful words? Take some new invention, like the electric car or the automobile; make a list of all words which have come into use in connection with it. Which of these words do you think will survive? Give your reasons.

7. What words in the following selections are not in good use as here employed, and why?

a. Now Gudrun asked her bower-maidens why they sat so joyless and downcast. "What has come to you, that ye fare ye as witless women, or what unheard-of wonders have befallen you?"

Then answered a waiting-lady, hight Swafloð, "An untimely, an evil day it is, and our hall is fulfilled of lamentation."

Then spake Gudrun to her handmaids, "Arise, for we have slept long; go, wake Brynhild, and let us fall to our needlework and be merry."

"Nay, nay," she says, "nowise may I wake her, or talk with her; for many days has she drunk neither mead nor wine; surely the wrath of God has fallen upon her."

Then spake Gudrun to Gunnar, "Go and see her," she says, "and bid her know that I am grieved with her grief."

"Nay," says Gunnar, "I am forbid to go see her or to share her weal."

Nevertheless he went unto her, and strives in many wise to have speech of her, but gets no answer whatsoever; therefore he gets him gone and finds Hogni, and bids him go see her: and he said he was loth thereto, but went, and gat no more of her.

Then they go and find Sigurd, and pray him to visit her; he answered naught thereto, and so matters abode for that night.

But the next day, when he came home from hunting, Sigurd went to Gudrun, and spake—

"In such wise do matters show to me, as though great and evil things will betide from this trouble and upheaving, and that Brynhild will surely die."

Gudrun answers, "O my lord, by great wonders is she encompassed, seven days and seven nights has she slept, and none has dared wake her."

"Nay, she sleeps not," said Sigurd, "her heart is dealing rather with dreadful intent against me."

Then said Gudrun, weeping, "Woe worth the while for thy death! go and see her: and wot if her fury may not be abated; give her gold and smother up her grief and anger therewith!"

WILLIAM MORRIS:

*The Story of the Volsungs and Niblungs.*

b. As thus the king with his foresters frolicked it among the shepherds, Corydon came in with a fair mazer full of cider, and presented it to Gerismond with such a clownish salute that he began to smile, and took it of the old shepherd very kindly, drinking to Aliena and the rest of her fair maids, amongst whom Phoebe was the foremost. Aliena pledged

the king, and drunk to Rosader; so the carouse went round from him to Phoebe, etc. As they were thus drinking and ready to go to church, came in Montanus, apparelled all in tawny, to signify that he was forsaken. On his head he wore a garland of willow, his bottle hanged by his side whereon was painted despair, and on his sheep-hook hung two sonnets, as labels of his loves and fortunes.

THOMAS LODGE: *Rosalind*.

c. "I am afraid, Sir," said Mannering, turning towards him, "you may be one of those unhappy persons who, their dim eyes unable to penetrate the starry spheres, and to discern therein the decrees of heaven at a distance, have their hearts barred against conviction by prejudice and misprision."

"Truly," said Sampson, "I opine with Sir Isaac Newton, knight, and unwhile master of his majesty's mint, that the (pretended) science of astrology is altogether vain, frivolous, and unsatisfactory." And here he reposed his oracular jaws.

"Really," resumed the traveller, "I am sorry to see a gentleman of your learning and gravity laboring under such strange blindness and delusion. Will you place the brief, the modern, and, as I may say, the vernacular name of Isaac Newton in opposition to the grave and sonorous authorities of Dariot, Bonatus, Ptolemy, Haly, Ezler, Dieterich, Naibod, Harfurt, Zael, Tannstetter, Agrippa, Duretus, Maginus, Origen, and Argoli? Do not Christians and Heathens, and Jews and Gentiles, and poets and philosophers, unite in allowing the starry influences?"

"*Communis error*—it is a general error," answered the inflexible Dominie Sampson.

"Not so," replied the young Englishman; "it is a general and well-grounded belief."

"It is the resource of cheaters, knaves, and cozeners," said Sampson.

"*Abusus non tollit usum*. The abuse of anything doth not abrogate the lawful use thereof."

During this discussion Ellangowan was somewhat like a woodcock caught in his own springe. He turned his face alternately from the one spokesman to the other, and began, from the gravity with which Mannering plied his adversary, and the learning which he displayed in the controversy, to give him credit for being half serious. As for Meg, she fixed her bewildered eyes upon the astrologer, overpowered by a jargon more mysterious than her own.

WALTER SCOTT: *Guy Mannering*.

d. And when we made part of a draft of fifty to fill out the Utah I took um under me wing and showed um how to

smuggle uz jug in the broad light of day past the searching sergeant of marines; and he took to that handily. But—O, a real man o' war was a wildering bedazzlement to um! 'Twas cross-ey-ing to um! Such that he spent the deal of uz time a-falling through coal-holes and hatches and ladder-ways, all by mistake—that green he was—and making friends everywhere in the bowels of the ship by ut, with telling how once he had risked uz life to save the captain's horse from being dry-smoked. And I thought I see me way to some special dispensations from old Tarrant through O'Shay.

And I took um a walk—to rub off uz lustre. I showed um the air-pumps and steam-pumps and hand-pumps and hydraulicky-pumps, and the fan-gear and tiller-gear, and turning gear; and condinsers and ice-makers and forty small engines here and there; with the winches and capstans and dynamos, and ash-hoists and shot-lifts and railways, and deck-plates and hand-wheels, and water-tight doors and holds and bottoms—me telling um what each and every one was for. And I expostulated to um how the green-flanged red-painted pipe overhead carried water, and the yellow-flanged blue pipe carried steam from the donkey, and the black-flanged gray pipe carried pressed air, and the red-flanged green pipe carried hydraulicky, and the speaking tube painted yellow, took whispers all over the ship; and I showed um twenty flush hatches and started to tell um what each one was for. But O'Shay took to drink,—saying that Heaven would forgive um.

Well, I hauled off and forgot of um. For I see by the signs that the ship was to crawl away by moonlight, and me to serve me lick at the wheel at midnight. So I hove to and snored in me hammick between me favorite beams. And there was little Clarence, forty feet below, lying boxed up on the hard cement of her outside bottom, with her inner bottom for uz sky—not two feet above uz nose, and uz feet agin her vertical keel and uz head bang up agin another vertical plate, called a longitudinal.

CHESTER BAILEY FERNALD: *The Spirit of the Pipe*.

8. In the following sentences correct the provincialisms, colloquialisms, and other faults of which this chapter treats:

1. After being locked up in the closet for an hour Tommy began crying that he wanted out.
2. Nellie went to town a hour ago.



3. Sim Tompkins is the ornriest, measliest man I ever saw.
4. He suspicioned that things weren't right.
5. This yere hoss is all the one I have.
6. You go home and tell your paw to keep you there.
7. I don't remember of no such house as you tell about.
8. Archie says he wants a sure 'nough wagon now.
9. He went by way of the never-to-be-forgotten route through the Chilkoot Pass.
10. The land has been so long untilled that it is growing up to sunflowers.
11. The boy sendeth one arrow to seek the other.
12. Mrs. Harkness is a great conversationist, but her masterpiece in the way of talk was her discussion of evolution with Prof. Mayer.
13. I reckon that wolves are no longer found here.
14. You will get tired toting that all day.
15. Henry had a very *distingué* appéarance as he entered the hall.
16. The audience became very much enthused during his speech.
17. We had so many apples this year that we thought we never should get shet of them.
18. His great ambition was to be able to orate well.
19. John's father told him to harness the horse and start for town instanter.
20. We could hardly understand the patois in which they spoke.
21. That was a parlous siege.
22. The deer were confined in a narrow draw.
23. She had hidden the meat in a little cache at the back of the kennel.
24. In the course of those sharp engagements the command had somehow been licked into shape.
25. You knowed better than to do what I had so expressly forbidden.
26. They were terribly afearred and the captain was unable to revive their courage.

## CHAPTER VIII.

## PURITY. BARBARISMS.

**54. The Application of the Laws of Good Use.—**

Though the canons of good use are, to a certain extent, applicable to all the directions given in Part I. for the development of the theme, these directions at best are flexible. We follow them because they state concisely the methods by which the best speakers and writers have attained success. They bear the stamp of good usage; yet we might disregard them and still write correct English. But in our choice of words and in grammatical constructions we have no such latitude. Here we are rigidly governed by the laws of good use, which are not to be violated if we are to speak and to write with correctness. Violations of these laws of good use in spoken or written discourse may be summed up as follows: the use of words not English, the use of words in a sense not English, and the use of constructions not English. These are technically known as barbarisms, improprieties, and solecisms, convenient rather than arbitrary terms of designation.

**55. Barbarisms.** — A barbarism is the use of a word not English, that is, a word that has no good standing in the language because it is not in present, reputable,

and national use. Obsolete words, localisms, technical terms, foreign words and phrases, slang, and the common vulgarisms of the day, are barbarisms. It is impossible to enumerate all the varieties of barbarisms that we meet, but a few of them may be pointed out, more for the purpose of showing their character than as an attempt to make a complete classification. This will enable us to recognize more readily the common errors of speech and writing, and will make us more careful in avoiding such errors. Of obsolete words, localisms, and technical terms enough has been said in the preceding chapter.

1. *Foreign Words.* — Although the basis of our language is Anglo-Saxon, it has grown largely by the adoption of words from other languages. With new inventions, new arts and sciences, and new ideas borrowed from other nations, there have usually come the names by which they were first known to those nations. Thus, we are indebted to the American Indians for *canoe*, *wigwam*, *tomahawk*, and *moccasin*; to the Spanish for *cigar*, *ranch*, *cargo*, and *stampede*; to the Italian for *macaroni*, *piano*, and many musical terms; to the Dutch for *yacht* and *sloop*; to the French, Latin, and Greek for innumerable words. These words have become incorporated into our language, and may properly be regarded as a part of it. The practice of borrowing from other languages, however, is always hazardous, subjecting the writer to the charge of affectation, and should be left to authors of established reputation, who may venture so to supply an obvious need. The fre-

quent use of hackneyed foreign expressions, chiefly French, by some writers of the day is to be especially condemned. The author whose events pass off with *éclat*; who talks of *affaires d'amour*; who does this or that by a *coup*; who takes the *métier* of a man; whose men are *blasé*, and whose women are *en grande toilette*, — convicts himself of affectation, and declares himself unable to command the resources of his own tongue. Happily this fault is not prevalent among pupils, and little need be said were it not for the fact that now and then a theme-writer, with a smattering of Latin and French, drags into his composition some worn-out phrase under the impression that he is adding to the effectiveness of his work, when in reality he is tedious. A language sufficient to give utterance to the thoughts of Milton and Shakespeare ought certainly to supply the needs of the ordinary writer.

2. *Slang*. — One of the most common forms of barbarism is slang, the inelegant and vulgar speech which originates in local happenings, through the badinage of the street, or in the vituperative bitterness of a political contest. Slang is often compact, suggestive, and forcible, and for that very reason lends color to colloquial discourse; but it always savors of illiteracy, and has no place in dignified language. Most of the slang words live for a brief time only, but occasionally one comes into good use to supply a permanent need. Such, for instance, are *Whig*, *Tory*, *Yankee*, *bombast*, *buncombe*, *humbug*, *banter*, and *snob*. The objections to slang are

that it is vulgar, inelegant, short-lived, and likely to impoverish and debase our diction by leading us to rely upon the catch-phrases of the day. It should never be permitted to disfigure serious composition.

3. *New Words*. — As we have before noticed, our language grows by the introduction of new words from various sources. Some come from new ideas or new inventions, such as *bicycle* and *telephone*; others, like *mob* and *humbug*, spring up to meet a popular need; commerce furnishes many; and many which at first are peculiar to some occupation, come into general use. New words in any language are inevitable and even desirable; but they should not be coined carelessly, to save the trouble of thinking out a fitting expression in the accepted vocabulary of the language. The exigencies of expression must determine what words shall come into a language. If the new word supplies a real need, it will soon have a recognized standing; thus, *typewriter*, *motorman*, and *dynamo* have come into good use. But more often such words are the invention of newspaper reporters, and partake either of the nature of slang, like *fake*, *scoop*, *fad*, and *guy*, or are incorrectly formed, like *motorneer*, *electrocute*, and *bioscope*. Usually such words are short-lived, and disappear forever to be replaced by other and better expressions. The ordinary writer should be cautious about using new words; if one is needed, it may safely be left to the best writers to give it a standing in the language.

4. *New Formations*. — Some latitude must be allowed

in the formation of new words from words that have already come into good use. When once we adopt a name for any new idea, new formations from it naturally follow; thus, when the noun, *telephone*, came into good use, it was followed by the verb, *to telephone*, and the adjective, *telephonic*. The noun, *bicycle*, gave us the verb, *to bicycle*, the adjective, *bicycling*, and another noun, *bicyclist*. But whatever may be the need of such words, there are serious objections to the many vulgar formations which are substituted for expressions already in good use; e.g., *walkist*, *shoeist*, *to tour*, *to pedal*, *to sprint*, *to enthuse*, *to burglarize*, *to suicide*, *a combine*, *a scoop*, *an invite*, *trouserings*, *exposé*; and a host of others with which the newspapers of the day are filled.

5. *Abbreviations*. — A common offence against good English is the use of abbreviated forms as words. Some of these forms have established themselves in the language, e.g., *cab* for cabriolet, *hack* for hackney coach, *van* for vanguard, *penult* for penultimate, *proxy* for procuracy; but the greater part of them must be condemned as barbarisms. Such, for instance, are: *incog* for incognito, *photo* for photograph, *phiz* for physiognomy, *exam* for examination, *gym* for gymnasium, *'phone* for telephone, *ad* for advertisement, *doc* for doctor, *pard* for partner, *gents* for gentlemen, and *pants*, a trade name for pantaloons, the last two being especially vulgar.

## EXERCISES.

1. Show why the laws of good use are applicable to the principles of theme development as given in Part I. Why do we follow these directions? How do the laws of good use govern us in our choice of words?

2. What are the common offences against good English? By what names are these offences known? Of what value are these names?

3. What is a barbarism? Mention some varieties that we often meet. Turn to the exercises of the preceding chapter, and point out what you think to be barbarisms in the illustrations given.

4. Must a word violate all the requisites of good use to be a barbarism? Are barbarisms more frequent in spoken or in written discourse? Why? Where may we most frequently find barbarisms in written discourse?

5. Look over the daily paper and make a list of the barbarisms found.

6. Look over the following passage, and note the barbarisms if there are any. Comment upon any words you think not to be in good use and substitute proper words for them.

"The roping of bear, mountain lion, and even deer is a favorite pastime of the Arizona cowboy, and at the same time affords a test of his accuracy with the rope and the speed and activity of his horse. He seldom misses a 'throw' when the animal is within range, but in the roping of bear not only must the cowboy be successful in placing the noose about the bear's neck, but he must draw it taut before the wily brute shakes it off.

"On this occasion the boys followed their quarry through mesquite shrubbery, and several times when it appeared on an open they tossed the lasso about the animal's neck. The bear as frequently stopped, obtained a little slack, and neatly threw off the noose with his paw. The cowboys suffered the disgrace of losing their animal, three lariats, and their temper, but they returned to Safford, a small community in the mountains, with four skins and a wonderful account of a herd of Arizona bears. Cowboys from the surrounding hills are completing a rodeo, and are gathering for a big bear hunt. Little

ammunition will be taken along, for the cowboy, as a rule, who stoops to shoot a bear is regarded as no better than the hunter who revels in 'pot-shots,' and the vaquero who returns without having successfully roped several bears will be in disgrace."

7. The following words and phrases are frequently found in the daily papers and magazines. Substitute a good English expression for each.

artiste,	en déshabille,	terra firma,
faux pas,	mal de mer,	ad libitum,
entre nous,	éclat,	facile princeps,
nom-de-plume,	raison d'être,	multum in parvo,
tapis,	coup,	verbatim,
furor,	affaire d'amour,	descensus averni,
distingué,	on dit,	casus belli,
soirée,	apropos,	sub rosa,
sang froid,	née,	à la carte,
qui vive,	entrée,	matinée.

8. Examine the following words, and determine which are in good use. When in doubt, refer to a standard dictionary.

enthuse,	paragraphist,	kopje,
tapis,	presidential,	reconcentrado,
siesta,	referendum,	corral,
donate,	fiancée,	parvenu,
tony,	boulevard,	spirituel,
gubernatorial,	penalize,	impromptu,
electrocute,	memento,	boycott,
proven,	orate,	mugwump,
preventative,	skedaddle,	protégé,
faddist,	cablegram,	reportorial,
jag,	gotten,	swell.

9. Examine the following abbreviations, and determine which, if any, are in good use.

sub, for substitute,	chum, for chamber-fellow,
super, for superintendent,	curios, for curiosities,
supe, for supernumerary,	cycle, for bicycle,
'varsity, for university,	prof., for professor,
'change, for exchange,	perk, for perquisite,
cap, for captain,	'neath, for beneath,
spec, for speculation,	bike, for bicycle.

10. Correct all violations of good English in the following sentences :—



1. We toured Spain and cycled through Russia before we decided on our Indian trip.
2. We are pleased to hear that the prince was not troubled with mal de mer.
3. According to the present census, there has been a humping increase in the population of many of the cities.
4. Newport is agog over the doings of the smart set.
5. Mrs. Fish's entertainment was the first blow-out of the season.
6. The race began with a ding-dong mile.
7. Eight bicyclers pedalled to Salem yesterday.
8. When the Harvard pigskin chasers came upon the field they presented a new line-up.
9. The hard work jars the Harvard men just a little.
10. The Press Club will hold a grand cycle meet at Charles River Park. Some good sprinting is expected.
11. The Governor doffs his cow-boy togs and puts on those of a miner.
12. Archery does not seem to materialize among us.
13. Business methods are becoming more and more important in politics, and Mr. Brown is facile princeps in their employment.
14. He gave out ominous signs of a proclivity to go on an oratorical rampage.
15. There was something so intoxicating in the sound of his voice and in the plaudits of his claqueurs that he was on the verge of a loquacious jag.
16. In his genre Mr. Sothern is a charming actor.
17. The fools in the audience found that they had been monkeying with a buzz-saw.
18. The home team (football) was heavily penalized.
19. Seven subs were put in, but they could not get into the scrimmage owing to the light-footedness of the half-backs.
20. If the umpire would bench some of the players he would do a good work.
21. Pope now holds the premier place in the club for rowing.
22. The cops dashed forth and pinched the pugilists. It frequently eventuates that way.
23. There are no politics about trusts; they compel their employees to pony up for both parties.
24. Politics makes strange bed-fellows: witness the anti-imperialists, Populists, mugwumps, and silverites supporting the same nominee.
25. He wired his clientèle to go short on railroad stocks and to bull the industrials.

## CHAPTER IX.

### PROPRIETY. IMPROPRIETIES.

**56. Propriety.** — All writers must be careful not only to use good English words, but also to use each word in its proper sense; that is, they must observe the rules of *propriety*. Here again good use must be the guide, for we use words properly when we follow the usage of the best authors. Swift's maxim, "proper words in proper places," tersely expresses the idea of propriety.

**57. What Improperities Are.** — Many a writer fails to convey his meaning because he is careless in the use of his words. When we use a word in any sense not recognized by good use, we use it improperly. Such a misuse of words is known in rhetoric as an *impropriety*. The name is unimportant, but the fault itself is prevalent and serious. It is comparatively easy to avoid the use of barbarisms, but a writer who would avoid improprieties must have a large vocabulary, be familiar with the meanings of his words, and painstaking in the choice of them. Few people are thus happily equipped for writing. To the majority words are but counters to be handed about with little comprehension of their meaning. Most people, meeting a new word in their read-

ing, conjecture the meaning from the context, and have but a vague idea of its real signification. When they attempt to use it, they make all sorts of mistakes, some ridiculous and others serious, but all tending to produce ambiguity and obscurity of thought. Few of us can attain perfection in the use of words, but if we are careful to discriminate, we shall avoid the more glaring errors which rob our language of definiteness. Accordingly, we must study our vocabulary with the aid of a dictionary, and make ourselves familiar with the accepted signification of words.

**58. Causes of Improperities.** — Improperities arise mainly from two causes, carelessness and ignorance. As an example of the former we may instance the use of "can" for "may," "most" for "almost," "quite" for "rather," "guess" for "think," etc. Ignorance usually manifests itself in the use of long words which the writer does not understand. We are all familiar with the mirth-provoking blunders of Mrs. Malaprop in "The Rivals." Few of us would make such mistakes as to confuse "illiterate" and "obliterate," "supercilious" and "superficial," "contagious" and "contiguous," or "reprehend" and "comprehend"; but many of us are liable to errors which are reprehensible only in a less degree. Frequently we meet "transpire" in the sense of "happen," or find "affect" for "effect," and even Macaulay uses "observation" for "observance." To avoid such mistakes it is better to confine ourselves to the simple words of Anglo-Saxon origin,

than to attempt to use long words carelessly or ignorantly.

**59. Classes of Improperities.** — To enumerate all the improprieties which we meet would be impossible. We may, however, roughly classify some of the more common cases that confuse the mind of the inexperienced writer. This classification is one simply of convenience, based on the reasons for our liability to confuse certain words.

1. *Resemblance in Looks and Sound.*

Sometimes two words look or sound so much alike that they are mistaken for each other.

*Nouns.*

**Access, Accession.** *Access* means (1) admission; (2) a way of entrance. *Accession* means (1) an addition; (2) the coming into possession of a right. This is the legal sense of the word. We gain "*access* to the President." "An *accession* of territory is advantageous." "The *accession* of King James to the throne caused uneasiness."

**Advance, Advancement.** *Advance* is the act of moving forward; *advancement*, the act of being moved forward. "The *advance* of the army was rapid." "His *advancement* in the service was slow."

**Acceptance, acceptance.** *Acceptance* is the act of accepting; as, "the *acceptance* of a nomination to office." *Acceptation* means the sense in which an expression is understood; as, "This was the common *acceptation* of the term."

**Allusion, illusion, delusion.** — *Allusion* refers to something not explicitly mentioned; a reference to a thing. *Illusion* refers to an error of vision; *delusion*, to an error of judgment. "The *allusions* of Macaulay are often ob-

scure." "The mirage is an *illusion*." "He labored under a *delusion*."

**Compliment, complement.** — *Compliment* is an expression of approbation or praise. *Complement* is something that completes a deficiency. "He receives many *compliments* from his friends." "The State has furnished its *complement* of soldiers."

**Council, counsel.** — *Council* is an advising body. *Counsel* is advice, or, in legal language, a lawyer who gives advice. "The governor's *council* gave the men good *counsel*." "The *counsel* for the defendant then addressed the court."

**Enormity, enormousness.** — *Enormity* refers to deeds of unusual horror; *enormousness*, to things of unusual size. "The *enormity* of the crime shocked the people." "We hardly realize the *enormousness* of the buildings at the Paris exhibition."

**Observation, observance.** — *Observation* means the act of observing or viewing, or it may mean a remark. We speak of "the *observation* of the stars," or "of making some excellent observations." *Observance* means the keeping of a law or rite: as "the *observance* of the Sabbath," "the *observance* of a custom."

**Recipe, receipt.** — *Recipe* is used in the sense of a formula for cooking or for medicine. *Receipt* is also used in the sense of a formula for cooking, but more often as the act of receiving; as, "I am in *receipt* of your letter"; or as an acknowledgment of payment; as, "I have a *receipt* for the money paid."

**Signification, significance.** — *Signification* refers to the meaning of a thing; *significance*, to its importance. We speak of the "*signification* of words," "the *significance* of an act."

**Statue, statute.** — A *statue* is a carved likeness or image of a living being. A *statute* is a law. "The *statute* provides that the *statue* of Washington shall not be defaced."

**Union, unity.** — *Union* means the joining of two or more things; as, "a *union* of the states." *Unity* means

"oneness," "harmony." "There should be *unity* in a paragraph."

*Verbs.*

**Accept, except.** — *To accept* means to receive or take something offered. We "*accept* a gift." *To except* means to make an exception of, to exclude. "He was *excepted* from the general law."

**Accredit, Credit.** — *To accredit* means to invest with power or authority. "Mr. Choate is the *accredited* representative of the United States to the Court of St. James." *To credit* means to believe. "I can hardly *credit* your statement."

**Affect, effect.** — *To affect* is to influence, to produce an effect upon, or to seek, to aim at. "He was greatly *affected* by the news." "Some writers *affect* a literary style." *To effect* is to bring about, to accomplish. "The prisoner *effected* his escape."

**Construe, construct.** — *To construe* is to interpret, to show the meaning of. The speaker's words were *construed* in the wrong sense." *To construct* is to build. "We *construct* a building or a sentence."

**Convince, convict.** — *To convince* is to satisfy by argument. *To convict* is to prove guilty. "I am *convinced* that the prisoner was guilty, but there was not sufficient evidence to *convict* him."

**Estimate, esteem.** — *To estimate* is to judge the value of. "I *estimate* the cost of a house." *To esteem* is to have a high opinion of. "I *esteem* my friend highly."

**Purpose, propose.** — *To purpose* is to intend. "I *purpose* to go to town to-morrow." *To propose* is to suggest. "I *propose* that we go to town to-morrow."

**Prescribe, proscribe.** — *To prescribe* is to lay down as a rule of action, or to direct as a remedy. "The directors *prescribed* the course to be taken." "The physician *prescribed* a dose of oil." *To proscribe* is to ostracise, or to condemn. "Cicero was *proscribed*."

**Persecute, prosecute.** — *To persecute* is to harass, to beset in an annoying way. "The Romans *persecuted* the Christians." *To prosecute* is to follow with a view to accomplish a thing, or to proceed against any one according to law. "The man *prosecuted* his purpose faithfully." "The lawyer *prosecuted* the criminal."

*Adjectives and Adverbs.*

**Almost, most.** — *Almost* is used in the sense of nearly. *Most* is a superlative. It denotes the greatest number, quantity, or degree of anything. "*Almost* everybody had left the hall." "*Most* men are honest."

**Credible, creditable, credulous.** — *Credible* is that which may be believed. *Creditable* is that which is deserving of esteem, reputable. "The story seems hardly *credible*, although the act was highly *creditable*." *Credulous* is that which is too easy of belief, easily imposed upon. "*Credulous* people may accept a report that is not *credible*."

**Decided, decisive.** — *Decided* means strong, positive, unquestionable; thus we may have "*decided* opinions" about many things. *Decisive* means that which settles a point at issue. "The opinion of a judge is *decisive*."

**Exceptional, exceptionable.** — *Exceptional* means not according to rule. *Exceptionable* means open to criticism, objectionable. "He is an *exceptional* man whose conduct is not sometimes *exceptionable*."

**Human, humane.** — *Human* is that which belongs to mankind. "*Human* nature is the same everywhere." *Humane* means kind or compassionate. "He is a *humane* citizen."

**Official, officious.** — *Official* means belonging or pertaining to an office. "He was able to perform his *official* duties." *Officious* is used in the sense of unduly forward, meddlesome. "The overseer performs his duties in an *officious* way."

**Partly, partially.** — *Partly* means in part, *partially*, with partiality, although some very good authorities use

*partially* for *partly*. "This is *partly* true." "The judge was accused of acting *partially*."

**Sensible of, sensitive to.**—We are *sensible of* anything when we are aware of it. We are *sensitive to* a thing when we are affected by it. We are *sensible of* an open door; we are *sensitive to* the cold air that comes from it.

## 2. *Resemblance in Sound and Meaning.*

Often two words resemble each other in both sound and meaning, thus doubly confusing the mind.

### *Nouns.*

**Act, action.**—An *act* is a thing done. An *action* more properly refers to the process of doing. We say, "He is incapable of such an *act*." "*Actions* speak louder than words."

**Admittance, admission.**—*Admittance* means permission to enter, actual entrance. *Admission* is also used in the sense of permission to enter, but in a broader sense, with less definiteness in respect to space; as, "No *admittance* to the office." "*Admission* to the harbor or to a peerage." *Admission* also means the price paid for entrance; but more commonly *admission* has come to be used in a figurative sense as an assent to an argument; as, "This *admission* lost him the argument."

**Avocation, vocation.**—*Avocation* means a minor pursuit in distinction from a regular calling or *vocation*. "Teaching is his *vocation*, photography is his *avocation*."

**Completeness, completion.**—Completeness is the state of being complete. *Completion* is the act of completing. We speak of the "*completion* of a building," and "the *completeness* of a collection of books or relics."

**Emigration, immigration.**—*Emigration* is moving out from a country. *Immigration* is moving into a country. Thus, we speak of "*emigration* from Europe," and "*immigration* to the United States."



**Falseness, falsity.**—*Falseness* means want of veracity, deceit, perfidy, and implies blame. We speak of "the *falseness* of a man's heart." *Falsity* is non-conformity to truth, usually without a suggestion of blame; as, "The *falsity* of his argument was apparent."

**Relation, relative.**—*Relation* is used in a sense of family connection, but also in an abstract sense of connection in general; hence *relative* is preferable when we refer to a member of the family. "He invited his *relatives* to be present, although his *relations* with them were not pleasant."

**Requirement, requisite.**—*Requirement* is something required by a person. *Requisite* is something required by the nature of the case. "He was not able to comply with the *requirements* of his employer." "A good education is a *requisite* to social advancement."

#### *Verbs.*

**Lie, lay.**—*Lie* means to recline lengthwise, to assume a recumbent position. It is an intransitive verb. *Lay* is the causal verb of *lie*, and means to cause to *lie*, to place. *Lay* is a transitive verb. "We *lie* down to sleep." "We *lay* down the book." The principal error among uneducated people is in the use of *lay* for *lie* in the present and imperfect tenses. With a little care these can be properly distinguished.

**Rise, raise.**—*Rise* and *raise* bear the same relation to each other as do *lie* and *lay*. *Rise* is the primitive verb, and is intransitive. *Raise* is the causal verb of *rise*, and is transitive. "The building *rises*," but "the carpenter *raises* the building."

**Sit, set.**—*Sit* and *set* are two verbs which have the same relations as *lie* and *lay*, *rise* and *raise*. "We *sit* down," but "we *set* the chair down." "We *set* the hen," but "the hen *sits*"; hence we speak of "a *sitting* hen," and not of "a *setting* hen."

**Arise, rise.**—*Rise* has come to be used in a literal sense; as, "He *rises* from his seat." *Arise* is more often used figuratively, as, "Trouble *arose* among the people."

*Adjectives and Adverbs.*

**After, afterwards.** — *After* should be used as a preposition; *afterwards*, as an adverb. "The sun came out *after* the rain." "*Afterwards* we went to drive."

**Continual, continuous.** — *Continual* is used of oft-repeated acts; *continuous*, of uninterrupted action. "The speaker was annoyed by *continual* interruptions." "There was a *continuous* uproar during the evening."

**Deadly, deathly.** — *Deadly* is used of anything that causes death; *deathly*, of anything that resembles death. We speak of a "*deadly* poison," and of a "*deathly* pallor."

**Haply, happily.** — *Haply* is now nearly obsolete in prose. It means by chance; as, "*Haply* some hoary-headed swain may say." *Happily* means by a happy chance. "*Happily* there were no delays."

**Healthy, healthful.** — *Healthy* means to be in a state of good health. *Healthful* means to produce health, wholesome. "A *healthful* diet makes a *healthy* man."

**Practicable, practical.** — A thing is *practicable* that can be done; it is *practical* when it is not theoretical. "Good roads are *practicable*." "His ideas are *practical*."

3. *Resemblance in Meaning.* — Sometimes two words are so nearly alike in meaning that they are confused. This is, perhaps, the most frequent cause of improprieties.

*Nouns.*

**Ability, capacity.** — *Ability* means the power of doing anything. *Capacity* means the power of containing anything, the power of receiving ideas, the extent of space. "General Grant had the *ability* to lead armies." "The hogshead has a *capacity* of a thousand gallons." "The crowd filled the room to its utmost *capacity*."

**Balance, rest, remainder.** — *Balance* is a commercial term, and means the difference between two sides of an

account. *Rest* and *remainder* are what is left after a part is taken. *Rest* is a more general term than *remainder*; it may represent a large or a small part, and is applied to persons or things. *Remainder* generally represents a small part, and is applied to things. We speak of "the *balance* of an account," "the *rest* of the people," and "the *remainder* of the hour."

**Character, reputation.** — *Character* is what we are; *reputation* is what we appear to be to others. "We admire the *character* of Lincoln." "Lord Roberts has a good *reputation* as a general."

**Custom, habit.** — *Custom* means the frequent repetition of an act; it is voluntary. *Habit* is a custom continued so steadily as to develop a tendency to permanency; it is the effect of *custom*, and is involuntary, often uncontrollable. "It was a *custom* of the Indians to scalp their victims." "A man may acquire the *habit* of opium-eating."

**Female, woman.** — *Female* is the opposite of *male*; it is used as the feminine of animals in general. *Woman* is the female of the human kind. It is a lack of courtesy to call a woman a female. We should say "a *woman* is wanted for the position," not "a *female*."

**Majority, plurality.** — *Majority* is the greater part of a whole number, more than half. *Plurality* means more than one, the greater number, and is used in a political sense as the excess of votes which one candidate receives over those received by another, and is not necessarily a *majority*, when there are more than two candidates. "The *majority* of the people are in favor of the measure." "Mr. Smith received a *plurality* of votes over Mr. Brown and Mr. Jones."

**Person, party.** — *Person* is used of an individual; *party*, of a company of individuals; but in legal language *party* may be one of the persons concerned in an agreement. "Who is that *person* whom we met?" "The Republican *party* was victorious."

**Series, succession.** — A *series* is a number of things following one after another and mutually related by some law. *Succession* is used when there is no such relation. It denotes order of occurrence only, and does not imply connection. We speak of "a *series* of books" and "a *succession* of events."

**Statement, assertion.** — A *statement* is a formal setting forth of facts or opinions bearing on a subject. An *assertion* is simply an affirmation or a declaration of fact. "He left the *statement* of his case to his counsel." "His *assertion* was shown to be false."

**Team, carriage.** — *Team* is properly used of two or more animals working together for a certain end. It does not include the *carriage*. Thus, we may speak of "a *team* of horses or oxen," or "a base-ball *team*," but we must not say that we hire a horse and *team*, meaning a horse and *carriage*.

**Verdict, testimony.** — A *verdict* is a decision of a number of men acting as a single body; thus, we may speak of "the *verdict* of the jury," or "the *verdict* of the public." *Testimony* is an expression of opinion or of knowledge by an individual or a number of individuals not acting as a body; thus, "We listened to the *testimony* of the witnesses."

### Verbs.

**Admire, like.** — *Admire* means to regard with wonder or surprise, to marvel. It should not be used in the sense of *like*, that is, of being pleased. "I should *like* to go to the World's Fair, and to *admire* the works of art."

**Allude, mention.** — We *allude* to a thing when we refer to it indirectly, or in a slight way. We *mention* a thing when we name it directly. "Macaulay *alludes* to many things which the reader does not understand." "He *mentions* several enterprises in which he is engaged."

**Calculate, intend.** — To *calculate* means to compute mathematically, to adjust. It should not be used for

*intend*, which means to have a certain purpose in view. "I *intend* to take a vacation, and must *calculate* the expenses attending it."

**Carry, bring, fetch.** — *To carry* means to take along in going; *to bring* means to take along in coming; *to fetch* means to go and bring. It is not so much used as formerly. "The pupil *carried* home his book; he will *bring* it in the morning." "*Fetch* me the dictionary."

**Claim, assert.** — *To claim* means to demand as one's right. "We *claim* the privilege of speaking at a meeting," or "We *claim* what the law entitles us to." *To assert* is to make an assertion, to say something in the face of implied doubt. "The criminal *asserts* his innocence."

**Confess, admit.** — *To admit* is simply to acknowledge a thing in which there is no idea of blame or confession; *to confess* is to admit a fault or a sin. We *admit* that our argument is weak. We *confess* that we have done wrong.

**Discover, invent.** — *To discover* is to find something that already existed. "Columbus *discovered* America." *To invent* is to find something which did not previously exist, to create by some new combination of means, to fabricate. "Bell *invented* the telephone."

**Drive, ride.** — *Drive* and *ride* are often used interchangeably, but there is a growing distinction between the two. We *drive* in a carriage; we *ride* on horseback, or on a bicycle. *Drive* seems to be narrowing in its use, while *ride* seems to have a broader use.

**Learn, teach.** — In older English *learn* and *teach* were used in the same sense, but in modern English *learn* has come to mean to acquire knowledge; *teach*, to impart knowledge; and this distinction must be made in good English to-day. We *teach* others, but we must *learn* for ourselves.

**Love, like.** — *Love* and *like*, though often carelessly used the one for the other, differ greatly in force and in

kind. We *like* or *love* a friend according to the intensity of our feeling. We *like*, never *love*, a thing, such as an article of food, when we are simply fond of it, or are pleased with it. *Love* implies a strong affection for a person; *like*, simply a preference for anything.

**Lease, hire.** — *To lease* means to let by lease and not to hire by lease. *To hire* means to obtain the use of for remuneration. We *lease* a house when we let it, not when we *hire* it.

**May, can.** — We use *may* in asking or in giving permission; we use *can* to denote a possibility. "*May* I borrow your pencil?" "*Can* you perform the task allotted to you?"

**Stay, stop.** — *Stop* means simply to come to a halt or rest; *stay* means to remain for any length of time. "We *stayed* at the seashore all summer." "Many people *stopped* to get a drink of water from the old well."

**Transpire, happen.** — *Transpire* means to leak out through unnoticed channels. It should not be used in the sense of *happen*.

"It *transpired* that there was trouble at the meeting," but events do not transpire; they happen.

*Adjectives and adverbs.*

**Aggravating, irritating.** — Although at the present day *aggravating* is sometimes used in the sense of *irritating*, its proper meaning is making heavier, or worse in some way. We may speak of "*aggravating* circumstances" and of "*irritating* remarks."

**Apt, likely, liable.** — *Apt* implies an habitual tendency to do a thing, or a readiness in doing it. "We are *apt* to think that the world is growing more immoral." *Likely* implies a probability of any kind. "We are *likely* to succeed if we persevere." *Liable* implies an unpleasant probability. "When we do wrong we are *liable* to be punished."

**Apparently, evidently.** — *Apparently* is used of that which seems, but may not be, real; *evidently*, of that which both

seems and is real. "He was *apparently* a man in the prime of life." "The sun is *evidently* the great source of heat in the world."

**Both, each, every.** — When we speak of two persons or things as acting together, that is, as a pair, we use *both*. "*Both* men were noted for their honesty." When we speak of two or more persons or things separately, that is, consider them one by one, we use *each*. "*Each* boy denied that he was at fault." When we speak of two or more persons or things as forming a group, and do not make any individual distinction, we use *every*. "The sun rises *every* day." *Every* directs attention to the group as a whole; *each*, chiefly to the individuals composing the group.

**Mad, angry.** — *Mad* properly means insane, and is not correctly used in the sense of *angry*. "The continual use of some drugs makes men *mad*." "His remarks made me *angry*."

**Mutual, common.** — *Mutual* is improperly used in the sense of common; it means reciprocal, pertaining alike to both sides, sharing alike; thus we may speak of "*mutual* love," "a *mutual* insurance company." A and B may be "*mutual* friends," but C cannot be a *mutual* friend of A and B.

**Quite, very, rather.** — Quite means entirely; it is not in good use in the sense of rather or very. We may say, "I am *quite* satisfied with his explanation," but not, "He was *quite* seriously hurt," meaning "He was *rather* seriously hurt."

**Oral, Verbal.** — *Oral* is used of spoken words; verbal of words either spoken or written. We speak of an *oral* exercise in distinction from one that is *written*. We read a *verbal* report of the proceedings at a meeting.

**Splendid, Elegant.** — *Splendid* means brilliant, dazzling, grand. We may speak of a "*splendid* palace," or a "*splendid* victory." *Elegant* means refined, characterized by good taste; as, "Her manners were *elegant*."

*Prepositions.*

**Among, between.** — When we refer to more than two persons or things, we use *among*; when we refer to two only, *between* is the proper word. "He divided the candy *among* five boys." "The relations *between* the United States and England are cordial."

**At, in.** — Both *at* and *in* are used to denote the place where. When the place is viewed as a mere point, *at* is used. *In* makes prominent the idea "within the bounds of." "The boy was *at* school every day, and when he was *in* school, he was studious."

**By, with.** — *By* is more properly used to denote the agent; *with* to denote the means or instrument. "Richmond was taken *by* General Grant *with* a large army."

4. *Shall* and *will*. *Should* and *would*.

The mistakes that are made in the use of *shall* and *will*, *should* and *would*, may be regarded as improprieties. So confusing are these words to many people that they seem to require special treatment.

**Shall and will.** — Many grammars teach that *shall* and *will* may be used interchangeably to form the future tense of a verb; as, "I *shall* or *will* come," "You *shall* or *will* come," "He *shall* or *will* come," etc. This is not true. To form the future we should use *shall* in the first person, and *will* in the second and third persons, singular and plural; thus, "I *shall* come," "You *will* come," "He *will* come," "We *shall* come," "You *will* come," "They *will* come." The alternative form expresses something more than futurity.

The distinction between the two words will be better understood if we consider the history of them. *Shall* and *will* originally had no connection with each other. They were separate verbs, each having a meaning of its



own. *Shall* implied an obligation, and was used in a sense much like that of our word "ought;" *will* implied volition, and corresponded to the Latin "*volo*" and the French "*vouloir*." As the English verb had no future form, *shall* was used as an auxiliary to express future action, and later *will* was substituted for *shall* in the second and third persons, probably as a matter of courtesy. As auxiliaries they lost their original meaning, and now express simple futurity. When otherwise used, they still retain traces of their original meaning; thus, "I *will* come," means "I am willing," or "I wish to come." Sometimes *will* implies a promise or a determination. "You" or "he *shall* come" implies a command or a threat. "Thou *shalt* not kill" is a command.

To express futurity the following rules may be given for the use of *shall* and *will*:

1. In *principal clauses* use *shall* in the first person, and *will* in the second and third persons, singular and plural.

2. In *subordinate clauses* *shall* is generally the form to be used in all persons; but if it be a case of indirect discourse, that is, a noun clause introduced by "that" after a verb of "saying" and the like, use the auxiliary that would be proper if the sentence were turned into direct discourse; thus, "He says that he *shall* go," "He thinks that you *will* go."

3. In *questions* use *shall* in the first person, and in the second and third persons use the auxiliary that is expected in the answer; thus, "Shall you go to the theater to-night?" "Will he be at home when I call?"

**Should and would.** — As *should* and *would* were originally but the past tenses of *shall* and *will*, we should expect them to follow the same rules. In general this is true, but in addition they have certain uses of their own.

*Should* is sometimes used in its original sense of "ought," as, "We *should* do what is right." "We *should* do unto others what we would that men *should* do unto us." *Should* is also used in a conditional sense as the

equivalent of "were to;" as, "If it *should* rain, we shall go just the same."

*Would* is sometimes used to express habitual action. "He *would* often express his opinions." *Would* also expresses a wish; as, "*Would* that he had died in his infancy."

**60. Idiomatic English.**—English, like other languages, has many constructions and expressions peculiar to itself, known as *idioms*. These idioms cannot be translated literally into other languages, and many of them will not bear grammatical analysis. They are not manufactured expressions, but are the growth of the soil; and although they are the result, perhaps, of carelessness or of illogical habit, they are, nevertheless, sanctioned by good use, and are among the strongest and most characteristic features of the language. "How do you do?" "What is the matter?" "to fall asleep," "to look out," "to be out of one's head," "to play fast and loose," are common idioms of the day. Such idioms express ideas as nothing else can do; they are often figurative, always brief and full of meaning, and their use gives to discourse a freshness and native vigor that would otherwise be wanting. A list of idioms in good use would include the following:—

A stroke of luck.	To be of age.
To get rid of.	Full many a.
To jump to a conclusion.	On hand.
Under the circumstances.	To be bent upon.
Now-a-days.	To catch cold.
To call to account.	To turn the tables.
To take advantage of.	Of mine (a friend of mine).

**61. Unidiomatic English.**—Important as English idioms are in good discourse, they are not to be confused with those combinations of words that violate the genius of the language, that is, the English fashion of combining words; such as, "What for a man is he?" "I am desirous to enter a business house," "The window gives upon the balcony," "You make me to feel tired," "He left his seats above," for "he left his dwelling-place above." Such combinations of words are not in good use, and, therefore, are improprieties. These improprieties usually result from an attempt to translate a foreign language into literal English, or to adopt a foreign style, in which the constructions and combinations of words are different from what the English language allows. "Qu' avez-vous?" and "Comment vous portez-vous?" are good French idioms, but their sense is completely lost if we try to translate them into literal English. "What for a man is he?" may be a good German idiom; but in English we should say, "What kind of man is he?" We must beware, then, of trying to translate any foreign language literally, or of introducing into our English any idiomatic use of words which we have found in studying other languages.

#### EXERCISES.

1. What do you mean by "propriety"? How do you define an impropriety? Why are improprieties harmful? How may they be avoided? What are the causes of improprieties?

2 Is it possible to classify improprieties definitely?

Why not? Is there any way in which they may be roughly grouped? What reasons can you give for your liability to confuse certain words?

3. Distinguish in meaning between the following:—

advance, progress, and progression.	hanged and hung.
alternative and choice.	grant and give.
couple and pair.	allege and maintain.
depot and railway station.	declare and assert.
migration and emigration.	expect and suppose.
woman and lady.	decimate and destroy.
man and gentleman.	fly and flee.
house and home.	repair and mend.
loan and lend.	begin and commence.
part and portion.	settle and locate.
amount and number.	contemptible and contemptuous.
scholar and pupil.	each other and one another.
college and university.	clever and pleasant.
sewage and sewerage.	less and fewer.
habit and practice.	noted and notorious.

4. Make sentences illustrating the correct use of each of the preceding words.

5. Insert the proper word in each of the following sentences:

1. Mr. Brown is building a beautiful (house, home) in Brookline.

2. Will the (party, person) who found an umbrella in the Union (depot, station) return the same to the office of the Company?

3. The (testimony, verdict) of history is that Christianity has done much for the (advance, advancement) of civilization.

4. The river at this point is a (series, succession) of rapids which makes it difficult for small boats to pass.

5. The Governor in his Thanksgiving proclamation asks the people to abstain from their usual (vocations, avocations) on Thanksgiving Day.

6. We are pleased to (state, say) that the new City Hall is approaching (completeness, completion).

7. The savages fell upon us so suddenly that to attempt resistance would have been the (act, action) of a madman.

8. The (observation, observance) of a few rules of health will prolong life many years.

9. Two (proposals, propositions) were submitted for consideration at the last meeting.

10. His (character, reputation) among his friends is that of an honorable business man.

11. He was deeply (effected, affected) by what she had told him, but it did not alter his resolution.

12. The king could never be persuaded to employ that (description, kind) of manoeuvring in his campaigns.

13. An invitation was (given, extended) to him to come and visit them whenever it suited his convenience.

14. He was greatly (aggravated, irritated) by the outcome of the affair.

15. The party was very anxious to occupy the (balance, remainder) of the time in (reaching, discovering) the farther range of mountains.

16. The teacher confessed that he was a very (apt, likely) pupil, but added that he troubled her greatly, because he was so (apt, liable, likely) to get into trouble.

17. Every (individual, person) in that vast assembly was moved to sympathy with the speaker.

18. My friend Morrison (considers, thinks) the piano the king of instruments.

19. Two months before the election we (predicated, predicted) the results which our news columns announced yesterday.

6. Correct the improprieties in the following passages :—

1. "Sir," said a man to Dr. Parr, "I have a contemptible opinion of you." "That does not surprise me," replied the Doctor; "all your opinions are contemptible."

2. A gentleman who has had exceptionable opportunities to observe the trend of political feeling in the west, states that there is no doubt that the Republican candidates will be elected.

3. A great part of the congregation left the church after the service, but the balance remained to talk over the sermon.

4. Several years have transpired since I visited the spot, and I understand there has been any number of changes.

5. I beg to acknowledge the acceptance of your book. I have only partially examined it, but I admire it very much, and propose to spend many a spare hour in reading it.

6. "Can I leave the room?" "No, you cannot, unless you want to stop after school."

7. We engaged a couple of men to take our baggage to the depot.

8. Such was the violence of the storm that none of the passengers hoped the vessel could outlive the gale.

9. We had a nice time yesterday; the weather was nice, the lunch was nice, and everything was nice.

10. A society for the promotion of good citizenship has lately been inaugurated in Boston.

11. I have exceptionable opportunities for making good investments, and claim to give satisfaction.

12. I confess that I have never attained a great quantity of perfection in the art.

13. A dispatch from London states that Sir Thomas Lipton proposes to issue another challenge for the cup.

14. The strike of the coal-miners, which it was claimed would transpire yesterday, failed to materialize.

15. The advent of so large a corporation into this locality is an unlooked-for factor in the situation.

16. It is hoped that the guilty parties will be apprehended during the balance of the week.

17. The local dramatic company scored a decided success; the play was elegantly staged, and the parts were splendidly taken.

7. Distinguish carefully between "shall" and "will," "should" and "would." Give rules for the use of "shall" and "will" in expressing future action.

Mention any special uses of "should" and "would."

In the following sentences insert the proper forms, — "shall" or "will," "should" or "would": —

1. You (shall, will) know to-morrow the result of the game.

2. Whenever she disobeyed she (should, would) be punished.

3. He says he (shall, will) be present at the meeting.

4. He says his brother (shall, will) be present at the meeting.

5. If we (should, would) visit the scenes of our childhood, we (should, would) find many changes.

6. The time is coming when we (shall, will) have to go somewhere else for our coal.

7. He promised that our trunk (should, would) be here by six o'clock.

8. Do you think you (shall, will) go with us to-morrow?

9. (Shall, will) I send you the letter if it (should, would) come?

10. (Should, would) you like to come to dinner, if you had the time?

8. Correct the following sentences, if necessary :—

1. I asked her whether she would come again.
2. If he will come to-day, should you be willing to see him?
3. On receipt of this, you will immediately report at headquarters.
4. "Perchance I will be there as soon as you."
5. Were we writing for the English public, we would give it but a paragraph.
6. Whom shall the Democrats nominate? asks a daily paper.
7. "I will sooner have a beard grow on the palm of my hand than he shall get one on his cheek."
8. To-morrow we will offer for sale all of our stock of neckties at reduced rates.
9. I would like to go to town, and should do so if I could?
10. Should they not agree to the proposals, what would I do?

9. Write sentences in which each of the following words is employed followed by the preposition which it takes. In the cases of the words after which several prepositions are given, write sentences illustrating the proper use of the word with each of them.

Abhorrent.	Correspond ( <i>to, with</i> ).
Abhorrence.	Deficient.
Accountable ( <i>to, for</i> ).	Desirous.
Acquiesce.	Discourage.
Admission ( <i>to, into</i> ).	Distinction.
Advantage ( <i>of, over</i> ).	Emulous.
Agree ( <i>among, in, to, with</i> ).	Equal ( <i>to, with</i> ).
Ambitious ( <i>after, for, of</i> ).	Exonerate.
Answer ( <i>for, to</i> ).	Grieve ( <i>at, for</i> ).
Attend ( <i>to, upon</i> ).	Inure.
Bargain ( <i>for, with</i> ).	Join ( <i>to, with</i> ).
Call ( <i>at, for, in, on</i> ).	Killed ( <i>by, with</i> ).
Careful ( <i>of, in</i> ).	Listen ( <i>for, to</i> ).
Coincide.	Mastery ( <i>of, over</i> ).
Compatible.	Militate.
Complain.	Necessity ( <i>of, for</i> ).
Conform.	Objection ( <i>against, to</i> ).
Connect ( <i>to, with</i> ).	Opposite.

Partiality (*for, to*).  
 Pleased (*at, with*).  
 Possessed (*by, of, with*).  
 Prevent.  
 Rejoice (*at, in*).  
 Reproach (*with, for*).  
 Requisite.

Reward (*by, for, with*).  
 Secure (*against, from, of*).  
 Significant.  
 Vexed (*at, with*).  
 Weep (*at, for*).  
 Yearn (*for, towards*).  
 Zealous (*for, in*).

10. Write sentences illustrating the correct use of the following words.

Character.  
 Limitation.  
 Avocation.  
 Prominent.  
 Residence.  
 Plurality.  
 Site.  
 Aggravate.  
 Degrade.  
 Antagonize.  
 Endorse.  
 Approve.  
 Reckon.  
 Calculate.

Locate.  
 Proven.  
 Propose.  
 Want.  
 Preceding.  
 Imminent.  
 Posted.  
 Advancement.  
 Complement.  
 Decisive.  
 Remainder.  
 Invent.  
 Patent.



## CHAPTER X.

## SOLECISMS.

**62. Solecisms.**—The employment of expressions that violate the laws of English grammar is the most distinctive mark of the unlettered mind, and is therefore to be avoided with the greatest care. Such ungrammatical expressions, or errors in syntax, are technically known in rhetoric as *solecisms*. Theoretically the pupil who has come to the study of rhetoric may be supposed to have mastered the principles of syntax and to need no further drill in correct grammatical expression; practically we are all so much influenced by the careless speech of the day that we often fall into constructions that are not in accord with the principles of English speech. "Grammar," says De Quincey, "is so little of a perfect attainment amongst us, that, with two or three exceptions, we have never seen the writer, through a circuit of prodigious reading, who has not sometimes violated the accident of English grammar." It is well, therefore, to fix in the mind some of the specific and common errors, that we may be on our guard against them. "He don't," "you was," "I seen," are such crude mistakes that it seems almost unnecessary to caution

pupils against them, and yet just such solecisms are continually surprising us in the speech of those who should know better. It is possible to give here only a few of the more important instances of grammatical errors which occur in the speech or in the writing of the careless and the ignorant. Bearing in mind what the sentence is as it has been defined on page 86, the pupil should take care in his writing to be sure that every word has a definite grammatical relation in the sentence.

### 63. Nouns and Pronouns.

Errors in the use of nouns and pronouns may be considered under two heads, errors of case and errors of number. As nouns in English have very little inflection, mistakes in the cases are not frequent; but as pronouns have retained their inflectional forms to a greater extent, the possibility of using them incorrectly is much greater.

#### *Nouns.*

##### 1. *Errors in Case. The Possessive.*

In using the possessive case great care must be exercised in putting the apostrophe where it belongs. The possessive singular is formed by adding "s" to the nominative; thus, "lady's," not "ladie's," "Dickens's," not "Dicken's." But a proper noun ending in "s" may, for the sake of euphony, take the apostrophe alone; thus, "Socrates'." The possessive plural is formed by adding the apostrophe to the nominative plural when the latter ends in "s," but otherwise it is formed like the possessive singular; thus, "boys'," "men's," "children's."

The possessive case of compound nouns and expres-

sions used as compound nouns is formed by adding the proper sign of the possessive to the end of the compound; thus, "brother-in-law's," "William the Conqueror's." When we have two nouns in the possessive case, one in apposition with the other, the sign of the possessive is usually put with the second, but may be used with both; thus, "Go down to Smith the grocer's," or "Go down to Smith's the grocer's."

In using the possessive form of such expressions as "somebody else" or "anybody else," we may say "somebody's else" or "somebody else's," "anybody's else," or "anybody else's." The rules of grammar favor the first of the two forms, but good usage seems to have adopted the second.

If several nouns in the possessive case qualify the same noun, and are connected by *and*, the possessive sign may be used with the last one only; thus, "Men, women, and children's shoes." But if common possession is not implied, or if the possessive words are joined by some disjunctive term, the possessive sign must be used with each word. Occasionally the sentence will be more elegant if possession is expressed by the use of the preposition "of," and in some cases by both the preposition and the regular possessive case; thus, "How do you like that new house of John's?" The phrase "of John's" is a recognized English idiom.

The possessive case must not be used as coextensive with the Latin genitive. As a general rule, the possessive case in English should denote ownership or possession, and should not be applied to inanimate objects. We may say "the boy's book," but not "the city's indebtedness," for the latter is a sort of personification of "the city," when no such personification is intended. In such cases it is better to use the objective case with "of." We may also say "the President's reception" when it is the President who receives, but if some one receives the President, we should say "the reception of the President;" that is, if a noun referring to a person be used subjec-

tively, it may be put in the possessive case, but if it be used objectively it must be put in the objective case with "of." Thus we may speak of "Irving's visit to Stratford," but not of "the strike's beginning," or we may say, "a good story of Lincoln's" (one that he told) and "a good story of Lincoln" (one told about him). The objective genitive was an admissible construction in the Anglo-Saxon, but it has now become obsolete.

We must distinguish carefully between the verbal noun in "ing" and the present participle in "ing." The former is used as a noun and the latter as an adjective; consequently when the verbal noun is used the substantive which precedes it, and which is used as the active agent, should be in the possessive case. Thus we may say, "We looked for his coming," but such common sentences as "The probability of him helping them was small," are not correct. "Helping" as here used is an adjective modifying "him;" consequently the sentence has no meaning; but if we think of "helping" as a verbal noun, as the meaning shows it to be, and change "him" to "his," the sentence becomes clear.

*Pronouns.*— Mistakes are frequently made in the use of the nominative and the objective cases. Nouns present no difficulties in this respect, but as pronouns retain their inflectional forms, we are liable to become careless in the use of the two cases. After prepositions we should be especially careful to use the objective form. We must say "between you and *me*," not "between you and *I*," "an invitation for you and *me*," not "an invitation for you and *I*."

It is sometimes difficult to decide which case of the pronoun to use after the verb *to be*, but if we remember that the verb *to be* is followed by the same case as that which precedes it, we shall have little trouble. Thus when the pronoun follows the finite verb it should be in the nominative case; as, "If I were *he*," or "if I had been *he*." When it follows the infinitive it should usually be in the objective case, as "I supposed it to be him."

*Who and Whom.* — Even the most careful writers and speakers often find difficulty in deciding promptly upon the proper case of the relative and the interrogative. When *whom*, either relative or interrogative, precedes the verb of which it is the object, the natural tendency is to use the nominative in its place; thus, "*Who* did you see last night?" or "He could not remember *who* he had given it to," are typical examples of the use of *who* for *whom*. Occasionally the verb of the subordinate clause to which the pronoun belongs is omitted, leaving it doubtful whether a finite verb or an infinitive is to be supplied. In such cases it is usually better to assume that the omitted verb is an infinitive; thus, "We left the valuables with Mr. Blockley, *whom* we thought (to be) a thoroughly honest man," is better than "We left the valuables with Mr. Blockley, *who* we thought (was) a thoroughly honest man."

2. *Errors in Number.*

*Nouns.* — That nouns in English usually form their plurals in "s" has become so impressed upon our minds that we are apt to associate all nouns ending in "s" with the plural and all nouns not ending in "s" with the singular. This gives rise to many errors. We must remember that not all nouns form their plural in "s." Nouns of foreign origin usually retain the plural form which they have in their own language: thus, *alumni*, *radii*, *analyses*, *data*, *phenomena*, and *tableaux* are plural. On the other hand, we have many nouns ending in "s" which are singular, for example, *news*, *means* (an instrument), and *pains*. Nouns in "ics," such as *ethics*, *mathematics*, *politics*, and *tactics* are usually treated as singular, while *headquarters*, *measles*, and *alms* are treated sometimes as singular, sometimes as plural. "The United States" is properly regarded as singular, although some very good authorities use it as plural. Collective nouns may be regarded as singular or plural according to their signification.

*Pronouns.* — A pronoun must agree with its antecedent

(the noun which it represents) in number: "Let each take *his* turn," "Nobody should praise *himself*."

When the antecedent consists of two or more nouns in the singular, connected by *and*, expressed or implied, the pronoun should be in the plural; when the nouns are separated by *or*, *nor*, or any other disjunctive, the pronoun should be in the singular; thus, "James, John, and William are on *their* way to school," and "James, John, or William is on *his* way to school." If the antecedent is qualified by *each* or *every* the pronoun should be in the singular.

Such expressions as *any one*, *each*, *every*, *either*, *neither*, *anybody*, *everybody*, and *nobody*, when used as antecedents, require a singular pronoun; thus, "Has *anybody* a pencil in *his* pocket?" "*Every one* has *his* troubles."

*Each other* is used with reference to two persons or things, *one another* with reference to more than two. "The guests gave *one another* mementoes of the occasion," is preferable to "The guests gave *each other* mementoes of the occasion." Some very good authorities, however, use them interchangeably. *Either* is one of two, *any* is one of any number. *Neither* and *none* are distinguished in the same way. *None* is also used in the plural number; as "None are so blind as those who will not see."

*Which* and *that* are often confounded by inexperienced writers. The general rule is to use *which* as explanatory, that is, to introduce a new fact, and *that* as restrictive, that is, to limit an idea already expressed. In other words, when *and* with the personal pronoun *it* or *they* can be substituted for the relative, use *which*. Thus, "He took all the books which were on the table," means that he took all the books, and that they were on the table; but if we say, "He took all the books that were on the table," we mean that he took only those books that were on the table. In some cases, however, euphony demands the use of *which* instead of *that*; thus, "That book which you spoke of" sounds better than "That book that you spoke of." *That* is preferable after *same*, *very*, *all*, the interrogative *who*, and the superlatives of weight, meas-

ure, and value; "the very book that I wished," "the largest river that I saw," etc.

**64. The Parts of Speech.** — The use of one part of speech for another is a fault against which it would seem that no caution is needed, but even a "liberal education" may not keep a man from using the noun *suspicion* for the verb *suspect*, or from saying, "It seemed *like* the time would never come," for "It seemed *as if* the time would never come." Countless other errors of a similar kind are to be found in the work of the half-educated writers of the day and give it the stamp of illiteracy.

*Adjectives and Adverbs.* — *Most*, which is an adjective or an intensive, is frequently used for the adverb *almost* (see Section 59. 1. Adjectives and Adverbs, for the distinction between *most* and *almost*). This fault is especially figuring in such expressions as, "I *most* always take a walk before breakfast," or "I am *most* dead, I am so tired."

The adjective *good* is often used for the adverb *well*, as, "I am feeling *good*" for "I am feeling *well*."

The adjective *real* is used for *very* or *really* even by those who are otherwise careful in their speech; for example, "We had a *real* good time," should be "We had a *very*, or a *really*, good time."

The predicate adjective is often used for the adverb, or the adverb for the predicate adjective. Even cultivated persons are sometimes in doubt whether to use an adjective or an adverb after certain verbs. We say properly, "He seems happy," but not, "He worked happy," and, "The flower smells sweet," not, "The flower smells sweetly." In general we may have less difficulty if we remember that the qualifying word when referring to the subject of the verb should be an adjective; when re-

ferring to the verb, it should be an adverb, thus, we say, "He looked *angry*" and "He spoke *angrily*."

In the sentence, "He feels badly over the affair," *badly* is preferable to *bad*, as the latter might give rise to ambiguity.

*Verbs and Verbals.* — The indicative mood is often used where the subjunctive is preferable. The distinction between the indicative and subjunctive has been lessening as the language has lost its inflectional forms. The hurried writing of the newspapers has contributed further to this result, but good writers are careful to avail themselves of the subjunctive to express shades of meaning that without it are not easily made clear. When a sentence or a subordinate clause expresses doubt, a wish, indecision, or a future contingency not a question, its verb should be in the subjunctive. A conditional clause which is not future and not contrary to fact, is, however, in the indicative. In the sentence, "If I *were* he I should not follow that plan," the verb of the subordinate clause is properly subjunctive, since the condition is contrary to fact. In "If that *was* known to him he did wisely in continuing his march," it is assumed that the conditional clause is true, and the verb is therefore indicative.

The use of the perfect infinitive after the past tense of the finite verb is a very common error. The boy who says, "I hoped to have gone," really declares that he hoped after it was too late. The sentence should be, "I hoped to go," since the tense of the infinitive must be determined by its relation to the time of the principal verb, and it is here a future relation. The verb *ought* may of course take the perfect or present infinitive as the sense requires. "He ought to be more careful," "You ought to have looked after him," are both correct. But the error of using an auxiliary with *ought*, even among educated men, is a common fault. "He hadn't ought to have done that," is ungrammatical, because *ought* itself is a finite verb and cannot take the auxiliary *had*, which may be used only with the participle.



General propositions that make no distinction as to time should be expressed in the present tense, and when the statement of the truth is in a subordinate clause, the tense of the principal verb does not affect that of the subordinate verb. "One of the first chemical facts we learned was that water *is* composed of oxygen and hydrogen," is correct, although at first thought the past tense of the principal clause might seem to require a past tense in the subordinate clause.

Care must be taken to distinguish between the present and the future tenses. We often say carelessly, "I *shall* be happy to accept your invitation," when we mean, "I *am* happy to accept your invitation," or "I regret that a previous engagement *will prevent* me from being present," when we mean, "I regret that a previous engagement *prevents* me from being present."

A verb is singular or plural according to the sense of its subject: "The chairman and the secretary *were* chosen." "The editor and poet *was* given a reception." In the first of these sentences the chairman and the secretary are two distinct persons, and in the second the editor and poet are one. Frequently a singular noun is followed by a plural expression, qualifying or parenthetical, and the tendency is to make the verb plural to agree with this expression. This, of course, has no justification, but often it will be found better to change the sentence so as to avoid the suggestion of plurality, since a sentence which at first seems to be incorrect is unpleasant, even though a second reading shows that it is grammatical. "The wish of many others was what influenced him," "Henry Law, with a number of his friends, has formed a new telephone company," are correct sentences. The second, however, would be better in this form: "Henry Law and a number of his friends have formed a new telephone company," unless the writer wishes especially to emphasize the subordinate relation of the friends in the enterprise. Collective nouns are followed by plural verbs when the things for

which the noun stands are thought of as separate parts of the whole. "The army *was* slow in taking position," and "The army to a man *were* dissatisfied with the arrangements for distributing the plunder," are both correct.

### 65. Redundant and Incomplete Expressions.

By a *redundant expression* we mean an expression that is not needed to complete the sense ; in other words, a superfluous expression. An expression is *incomplete* when some word or words are omitted which are necessary to complete the construction or the sense.

A noun like "man" or "boy" when referring to a class should not have the article *a* before it, especially after the expressions *kind of* and *sort of*. We say properly, "That sort of man," not "That sort of a man," or "He is not worthy the name of gentleman," not "He is not worthy the name of a gentleman." On the other hand, the omission of the definite or the indefinite article is often the occasion of ambiguity. When several words in the same construction refer to persons or things which must be considered separately, the article should be used before each. In the sentence "It is *the* hope of the statesman and of *the* scholar," it is clear that the statesman and the scholar are not one person, as might be properly understood if the sentence were written without the second *the*, thus, "It is the hope of the statesman and scholar." Likewise we should say "I have a history and a geometry," otherwise we should understand the history and geometry to be one book.

When reference is made to a class as a whole and as distinct from other classes, or to a particular object representing the class, the definite article should be used, as, "The dog is my favorite animal ;" but the nouns *man* and *woman* are used without the article.

When the participle is used as an abstract noun, it is

preceded by the definite article and followed by the preposition *of*, but when used as a gerund both article and preposition are omitted, thus, "The reading of books will not necessarily result in culture." "Upon hearing my name he recognized me."

Many of the common prepositions, such as *on*, *into*, *up*, *over*, etc., are often used as adverbs, after verbs, and are redundant, thus, "The firm failed *up*," "We will do this later *on*," and "The question, if examined *into*, could be easily answered."

The use of *and* before a relative pronoun is superfluous when it does not connect the relative clause to a preceding relative clause having like relation to a common antecedent, as in the following sentence; "The picture reminded Rip of an old Flemish painting in the parlor of Dominie Van Schaick, *and* which had been brought over from Holland at the time of the settlement." In this case the sentence is improved by leaving out the *and*.

The use of a double subject is another fault of redundancy found in the work of careless writers, as, "The horse, she was frightened and ran away." The double subject is a common construction in the English of two and three centuries ago. In the King James version of the Bible, we find "The woman whom thou gavest to be with me, she gave me of the tree, and I did eat," but such a construction is no longer in good use.

The fault of employing a phrase or a dependent relative clause as a sentence has been noticed in a preceding chapter. The inexperienced writer should guard against this fault. Sometimes the relative has no other antecedent than the general meaning of the preceding clause, as in the following: "By this mishap the dinner party was broken up, which troubled our host very much." This usage has the sanction of some good writers, but the general practice of the more careful is against it. The fault can usually be remedied by the simple device of adding an antecedent for the relative, thus, "By this mishap the

dinner party was broken up, a result which troubled our host very much."

A frequent and very unpleasant fault of some writers is that of omitting a necessary part of the verb. This usually occurs when two distinct auxiliary verbs are used with one participle to complete them both. If the auxiliaries take the same participle after them, this will do; but if they require different participles, this construction will not answer, as in this, "I never have and never shall do that." Evidently, as the sentence is expressed, *do* is understood with *have*, an absurd construction. The sentence should read, "I never have done and never shall do that." This fault of omitting important words assumes many forms, often peculiarly vexing because of the difficulty of supplying the necessary words without making the sentence stiff; but such a sentence as the one here quoted is enough to destroy a sensitive reader's pleasure for many pages.

Other words, such as prepositions, adverbs, and connectives necessary to the construction, are sometimes omitted: "If you want something done, write  $\wedge$  your friend." "You look very  $\wedge$  pleased." We cannot be too careful in avoiding such errors.

**66. Connectives and Correlatives.**—The use of connectives in an improper sense may easily obscure the thought, or give a shade of meaning not intended.

The rule of English speech, that two negatives make an affirmative, is violated by the writer who uses *nor* for *or* in a clause that already contains a negative. "He could not be content to go nor to stay," should be, "He could not be content to go or to stay," since the "not" modifying the principal verb is a negative for the whole sentence. If we expand the infinitives to finite verbs in a like sentence, "He was not willing that he should go or that he should stay," the same law holds true. Occasionally the force of the negative will be expended in the first clause, when the

second may require *not*. "He did not go at three o'clock, as he had intended, nor did he start that night."

The correct pairs of conjunctive particles or correlatives are *not only* — *but also*, *either* — *or*, *neither* — *nor*, etc.

It is a common error with young writers to use *but* as the correlative with *not only*. *But also* is the correct expression, since the first of the two correlatives, *not only*, implies that the relation between the clauses or phrases is distinctly not disjunctive in such sort as to require *but* alone. "He knew *not only* what should be done, *but also* how he could do it," illustrates this very well, the second clause being in the way of addition to the preceding and requiring *and* rather than *but*, if the *not only* were removed and choice had to be made between the two.

In the same way we should use *either* — *or*, and *neither* — *nor*. It is incorrect to say "He *neither* knows *or* cares what becomes of him," and "It is not *either* agreeable *nor* convenient for me to go with you." We should say rather "He *neither* knows *nor* cares what becomes of him," and "It is *neither* agreeable *nor* convenient for me to go with you."

*Without* and *except* are prepositions, and should not be used for the conjunction *unless*. "I cannot do this *without* your help," "I cannot do this *unless* you help me," illustrate the distinction in use between them.

*As* is preceded by *so* in all negative statements, otherwise by *as*. It should never be used for *that*. The following sentence illustrates the correct use of the two words: "It is as good *as* could be expected, but not *so* good as you promised." The faulty use of *as* for *that*, a not uncommon mistake, is shown in this sentence: "I do not know *as* we have any reason for believing *that*." The use of *as* as a relative pronoun following *such* in the same clause may be noted.

Careless writers often select the wrong preposition for the shade of meaning which they wish to express. Terms indicating comparison employ different prepositions to indicate differences in the manner of making the compari-

son. The verb *to compare* is followed by the preposition *with* to show degree of excellence, and by *to* to show resemblance. "He compared the Capitol at Washington *with* other great buildings of the world." "We might compare a great river system *to* the arteries of the human body." The verb *to differ* takes *with* when the difference is a matter of opinion, — "I must confess that I still differ *with* you in that matter," — and *from* or *among* when it has to do with appearance or with fact. "In personal characteristics they differed greatly *among* themselves." "They differed *from* each other as much as brother and sister can." The adjective *different* should be followed by *from* and not by *than*.

It is to be remembered that *between* should be used only in relation to two objects, though both of these may have the plural form. *Among* should be used when the relation to be expressed has to do with more than two. The preposition *off* is frequently used in connection with *from* or *of*. "He jumped *off from* the box" is a construction that is both awkward and incorrect. One preposition is sufficient, and it may be said that, in general, when two prepositions are used properly together one of them is really an adverb, as in "He came down *from* the hill." *According to* and others of like character are phrase prepositions, and not several prepositions used together with their separate meanings.

There is another fault in the use of prepositions against which it is more difficult to guard, a fault illustrated in this sentence: "Where did you take the package *to*?" *Where*, an adverb, cannot properly be the object of a preposition. A substantive should be substituted; or the sentence should be re-written with the omission of the preposition "*to*."

#### 67. Miscellaneous Errors.

An obscure violation of the rule that two negatives make an affirmative is that involved in the use of *not* with the words *hardly*, *scarcely*, and *barely*. "They were *hardly* able to get here on time," expresses the difficulties experienced

in coming; and the addition of a negative, "They were not hardly able to get here on time" denies the difficulties instead of making them more emphatic, as the writer intends.

Another common error is the use of *than* after such words as *hardly* and *scarcely*. For example: "*Scarcely* had the clouds cleared away *than* the sun came out." *Than* implies comparison, and requires an adjective or an adverb of comparison before it. We may properly say, "*No sooner* had the clouds cleared away *than* the sun came out." A careful distinction should be made between the comparative and the superlative degrees of comparison. The comparative degree is used when two persons or things are compared, and the superlative when more than two are compared. We may say "Of two evils choose the less," and "Of several evils choose the least." We should be equally careful to avoid giving comparative and superlative forms to adjectives and adverbs that are incapable of comparison. Such adjectives as *dead*, *perfect*, *unanimous*, and *inseparable* express absolute quality, and are therefore incapable of degree. It is ridiculous to say that one thing is *deader* or *more perfect* than another. What we mean is, that one thing is *more nearly dead* or *more nearly perfect* than another.

The pronouns in *self*, such as *myself*, *himself*, *herself*, *themselves*, should not be used for the corresponding personal pronouns. We may say correctly, "My brother and I went out for a walk," not "My brother and myself went out for a walk." The pronoun in *self* is used properly either for emphasis or reflexively, that is, referring to the subject of the clause in which it stands. We may say, "I myself saw the accident," and "He gave himself up to the authorities."

The adjective pronouns *this* and *that* should agree in number with what they limit or represent; thus we say "That kind of people" or "Those kinds of people," and "That sort of thing," not "Those sort of things."

When *to* is used as a part of the infinitive no word should intervene between it and the verb itself. The use

of the "cleft infinitive," as it is called, is gaining ground, but the sanction of good use cannot do away with the inherent awkwardness of such sentences as the following: "He told the scout to carefully reconnoiter and to promptly report." Writers of the better sort do not yield to the temptation to employ such loose phrasing.

Place the word *only* as near as possible to the word which it modifies. "He only would lend me the book," may be interpreted in two ways.

Adverbial phrases should be carefully placed. "He might have gone on his bicycle, with great propriety, or with his carriage," is an instance of careless arrangement.

A pronoun should refer plainly to its antecedent. In the two following sentences there is room for doubt as to the meaning: "He showed me a box in his desk which held many treasures." "John could not go to his brother because he had yellow fever."

Avoid constructions in which the subjects differ in person or number. "Neither you nor I am responsible," should be "Neither of us is responsible."

#### EXERCISES.

1. Define a sentence. What do you think to be the important point to be considered in the definition? Why cannot any group of words constitute a sentence?

2. Define a solecism. What do you understand by "an error of construction" or "an error of syntax"? Do solecisms properly belong to rhetoric? Why should they be given in a chapter of rhetoric?

3. What do you mean by inflection? Of what does the inflection of nouns consist? How does this compare with the inflection of pronouns and of verbs? How does the inflection of nouns in English compare with the inflection of nouns in other languages with which you are acquainted?

4. What errors are we liable to make in using nouns and pronouns? Why is there more liability to error in



using pronouns than in using nouns? How would your answer apply to the use of verbs? What do you mean by a redundant expression? An incomplete expression?

5. What is the regular rule in English for forming the plural number of nouns? How do you account for such plurals as *men, children, oxen, geese* and *mice*? Bring to the class a list of nouns that are used only in the plural, also a list of nouns ending in "s" that are singular.

6. With the help of the dictionary write the plurals of the following nouns:—

stratum, curriculum, animalcule, index, alumnus, mathematics, beau, phenomenon, cherub, dictum, datum, necropolis, erratum, larva, vertebra, maximum, radius, stamen, spectrum, hypothesis, analysis, aide-de-camp, focus, ignis-fatuus, oasis, crisis, addendum.

7. Write the possessive case, singular and plural, of: fairy, lady, mouse, ox, man, woman, witness, princess, thief, Dickens, Jones, Burgess, brother-in-law. Write the possessive case of: Jones the grocer, Prince of Wales, Houghton, Mifflin & Co., man-of-war, Smith and Thomas, William the Conqueror.

8. Mention the different kinds of pronouns. Make a list of the personal pronouns, giving the nominative and the objective cases, singular and plural, of each. Distinguish between *who* and *whom*, *who* and *which*, *whose* and *of which*, *which* and *that*. Mention the pronouns in *self*, and tell how they should be used.

9. What is the difference between an adjective and an adverb? What do you understand by comparison? Why should some adjectives and adverbs be incapable of comparison? How would you distinguish between a verbal noun and a present participle?

10. Write the principal parts of the following verbs: awake, bear, begin, bid, burst, clothe, dare, do, eat, flee, fly, go, lie, lay, sit, see, take, go, drink, sing, rise, throw.

11. Write sentences using the past tense and the past participle of each of the following verbs: bear, bid, do, eat, give, drink, lie (recline), see, dive, swim, set.

12. Correct the errors in the following sentences, and be prepared to give reasons for your corrections.

1. A Mississippi teacher writes us saying that at the County institute a number of the teachers agreed to each invest five dollars of their own money in a library for their schools.

2. He wished to have been present but he knew that he had ought to stay at home.

3. We were most there.

4. This kind of an expression is called a substantive.

5. They do not want to do the work nor to have anyone else do it.

6. The jury was of widely different opinions in regard to the testimony of the last witness.

7. They did not know as they would come until just before starting, and so we did not expect them.

8. It looks like they had not yet found out the proper method of mixing the ingredients.

9. We found the new play different than we had expected.

10. Hilary jumped off of the car while it was yet in motion.

11. They did not know where the book was at.

12. That picture looks like you do before you have combed your hair in the morning.

13. When they first tried to cross the bridge they found it would not support them without it was repaired.

14. We were surprised at the doctor coming, for Mabel had been well for nearly a week.

15. The master taught his boys other things than were to be found in books. From him they got the story of Arnold von Winkelried holding against his breast the Austrian spears. From him, too, came their knowledge of the cuckoo laying its eggs in the nests of other birds. Without he had inspired them to find ever new pleasures in wood and stream, they would have missed the best joys of their boyhood.

16. If he was not known well here I think he would have little difficulty in making the arrangement.

17. He said that the laws of the universe were immutable.

18. There were but seven of us against a score of the enemy, and as we looked at each other fear sprang into the face of every one.

19. He expressed the wish that the earth was even larger than it is.

20. Hawley and I had argued the matter for two hours, and now as we looked at one another we knew that we were no nearer a conclusion than before.

21. He wished the successful candidate to be he, but he was not willing to work for him openly.

22. The pride of all the midland counties were broken completely in his downfall.

23. Words of condolence over another's misfortune come readily to the lips of sympathy.

24. When she was told that it was him her concern in the matter ended.

25. They were very anxious to find out who the committee had chosen.

26. He very warmly expressed his liking for a horse, saying that he preferred it to any other animal.

27. He did that among all the proposed plans which seemed best to him.

28. He was real irritated by our apparent unwillingness to accompany him.

29. There were not hardly any people there, and so they did not have no performance.

30. All along he had suspicioned that his friend was not being true to him.

31. There are not hardly any leaves left on the trees.

32. That is the prettiest watch I most ever saw.

33. He did not give me the rose nor the geranium.

34. The jury were composed largely of friends of the defendant.

35. The work was most done before he came.

36. Such a sort of an explanation was unsatisfactory to every one concerned.

37. The council has agreed upon a proper form for the ordinance and will pass it this evening.

38. To fully understand the situation he knew that he must give it closer attention.

39. We presume it is due largely to the fact that the lamp lighter is forbidden to light the lamps only when instructed to do so by the committee appointed by the mayor.

40. The recent crusade made by the women of Emerson against the merchants of that place selling or giving away to the young boys cigarette papers and cigars might well be imitated by the good ladies of our town.

41. There has been considerable complaint recently on account of the street lamps not being lighted on dark nights.

42. He planned to have studied law a little earlier, but unavoidable hindrances prevented.

43. The commanding officer hadn't ought to have exposed his men so carelessly.

44. The bridge across the river was so frail that to completely rebuild it seemed more economical than to repair it.

45. The horses we bought were so fine a driving team as we ever owned, but they were not as easily managed as we were assured they would be.

46. Neither you or I are prepared to settle that question.

47. He said that he would look after the government's interest in the matter.

48. He said that he had saw the robbing when he done it.

49. The walks on the main street were almost impassable, they being so crowded.

50. When they done so difficult a thing and which no one expected they would do.

51. The Bucentaur was the Doge's boat, who went out in it to drop the ring into the sea.

52. Thousands of buffaloes, united in one great herd, so vast a whole that the eye could hardly perceive its immensity, a single creature in seeming, was going southward.

53. Nobody can have an adequate idea concerning any person or thing which they cannot see and come into contact with.

54. Under such conditions one would not expect the marriage relation to reach very high ethical ground, nor ideal domestic and social conditions.

55. A reward of \$10.00 will be paid by the trustees of the High School for the arrest and conviction of the persons who have been, or may in the future, break into the High School building, or who enter the same by stealth.

56. The bridge was said to be very dangerous, which was sufficient occasion for our taking the other road.

57. My memoranda on this matter is at the house.

58. There stood a tall, spare woman, her hair streaked with gray and firm lines about her mouth.

59. He says that he don't understand why you were so angry.

60. If I was you, I'd not permit it.

61. The two men were much alike in their public characters, but in private life Morris was the most honorable and straightforward.

62. We did not go to see him as the doctor said he felt too bad to receive visitors.

63. We thought we would go across by some trees like the squirrels do.

64. He come up to me on the street and apologized volubly.

65. If you will forgive me forgetting your errand this time, I will be more careful hereafter.

66. Lucy is so prompt in answering letters. Those who once write to her always want to continue the correspondence.

67. He explained the matter, so they let him go.
68. Bertha said that the decorations were just perfectly lovely.
69. Hard work only brings success at last.
70. In doing as he did he followed not only your advice but his own wishes.
71. I will pay \$25 for the detection and evidence sufficient to convict the person or persons who stole or killed my English bull terrier, color white, and wearing a plain leather collar, weighs about 30 pounds, and answers to the name of Mack.
72. Another fire will catch us some night, in the very place we are not looking for, and then all we can do is stand off and see it burn.
73. We are heartily in favor of, and will do all we can in our weak way, to have the coming session of the legislature enact a law with heavy fines and jail penalties for every person who shoots, entraps, or kills prairie chickens at any season of the year.
74. The walls were tinted white and there were white curtains to the windows.
75. The calm blue vault of heaven is dotted by stars.
76. These apples are not as ripe as those we had yesterday.
77. The ruins of the castle looked like we were told, but in looking off from its highest point we saw a more enchanting prospect than we had been led to expect.
78. It looks like it would rain.
79. We turned the matter over to Dixon & Co., who we had reason to believe in every way reliable.
80. I do not remember of seeing any such book as you speak of there.
81. I wish I knew where that July magazine went to.
82. Without you take the initiative in the matter, there is no hope of us being able to carry it through.
83. There is the boy which I spoke of.
84. If it be advisable, as it certainly is, we need delay no longer.
85. Before igniting a jet of hydrogen it will always be well to make certain that it is not mixed with oxygen.
86. Whoever wishes to have seats on the opening night must get their tickets at once.
87. The pleasure of all present, reflected in countless ways from the sea of faces before them, were enough to repay them for the trouble they had taken.
88. We did not know who the instructions had been given to, nor who we should seek for information.
89. They were real pleased by the hope of release.

## CHAPTER XI.

THE FORMS OF DISCOURSE.<sup>1</sup>

**68. What Distinguishes one Form of Writing from Another.** — In treating of the various qualities that make written discourse effective, rhetoricians have found it convenient to assume an arbitrary division of all writing having literary character into a number of classes, such as *Exposition*, *Argumentation*, *Description*, *Narration*, and *Criticism*. It is not often that any composition belongs wholly to any one of these divisions ; but discussion of them is made the easier by such division, inasmuch as the qualities that are essential to a good argument are not those required for good description or criticism. Briefly, exposition is an explaining of something, and in it the most important quality is clearness. Argumentation differs from exposition in being an attempt to explain convincingly something about which there may be difference of opinion. Description concerns itself with making clear the appearance of some material thing, and is distinguished from exposition largely by the fact that the use or operation of the thing described is not explained. Narration gives ac-

<sup>1</sup> The Forms of Discourse are discussed further in Part III.

count of a series of happenings, and the fundamental necessity is that the events shall be vividly presented and that the order of occurrence shall be made clear. Criticism is the expression of opinion concerning literary or artistic productions, and ordinarily attempts to give the tone of the production criticised and to show sufficient reason for the opinions expressed.

**69. Description.** — In describing anything, whether animate or inanimate, the writer's object is to convey to the mind of the reader a mental picture such as exists in his own mind. This may be done by giving details of the thing described, description by *inventory*, by telling how it appears from different points of view, the *traveler's view*, or by dwelling upon some chief characteristic of the object, the *fundamental image*. This last is the method ordinarily to be employed. Things, as well as people, have a certain individuality of their own; and this individuality it is that distinguishes them in our minds from other like objects when the details of form, size, and color are no longer remembered. If, after having seen and read a new face in a passing crowd, we wish to describe that face to some one else, we might speak of the keen eyes, the straight lips, the aquiline nose, giving such details as our memory gathered from so hasty a survey; but the face would be better visualized for the reader if we should call it a face of eagle hardness. This would present our thought more effectively than it could be presented by the greatest fullness of details.

"It was growing gray in the world. The dawn covered with pale light the outlines of the walls. The trees along the wayside, the buildings, and the gravestones scattered here and there began to issue from the shade. The road was no longer quite empty. Marketmen were moving toward the gates, leading asses and mules laden with vegetables; here and there moved creaking carts in which game was conveyed. On the road and along both sides of it was a light mist at the very earth, which promised good weather. People at some distance seemed like apparitions in that mist; Vinicius stared at the slender form of Lygia, which became more silvery as the light increased."

HENRY SIENKIEWICZ:

*Quo Vadis*, translated by JEREMIAH CURTIN.<sup>1</sup>

**70. Exercises in Descriptive Writing.**—As in the foregoing, description that must have some local color in it is generally best treated by giving details, but these should be subordinated to what we may call here the atmosphere of the picture. Employing that method, write a descriptive essay of not over three hundred words on one of the following subjects. Do not think out the details you employ in describing the object. See the thing to be described in your own mind, and tell what you see. Do not tell what you know only and cannot see in the mental picture. Literary, as distinct from technical description, seeks to convey something visualized in the mind of the writer to the mind of the reader; and as the things merely known are not a part of the writer's visualization, they cannot be effective in

<sup>1</sup> Permission of Little, Brown & Co.



the picture as reproduced in the mind of the reader. Note with what clearness each detail is pictured in the quotation from *Quo Vadis*. We are not merely told what was, but we are made to see the very light-filled grayness of the morning. This grayness is the fundamental thing that gives character to the picture. The details are subordinated to it, and yet have added significance because of it.

1. A snowstorm. 2. An old mill. 3. A deserted house. 4. A garden of roses. 5. A factory, 6. An ice-bound river. 7. A Syrian caravan. 8. A Chinese pagoda. 9. A highland lake. 10. A railway station at train-time.

Often only a few details are given in order that those of greater prominence may not lose their distinctness in a mass of things of lesser moment. On one of the following subjects write not less than two hundred words, describing by giving *chief details*. The *point of view* from which a subject is considered must always be influential in determining what are the chief details.

1. The cathedral close. 2. The ragman. 3. The latest thing in hats. 4. The village band. 5. A store window at Christmas. 6. A painting by ——. 7. The old school-house. 8. An Italian fruit-vender. 9. The library. 10. The teacher's desk. 11. The girl who giggles. 12. A grove of poplars.

Frequently a paragraph of description opens with an expression giving a fundamental image of the thing to be described. This may be in the way of compari-

son, naming something which the thing to be described is like, or a simple adjective phrase of description, or any other expression serving to convey briefly and forcibly the particular impression of the thing described which is in the writer's mind. Details may then follow, if fuller description is desirable, but care must be taken not to obliterate or dim the fundamental image. Dickens, describing John Jasper when he has received the message from Edwin Drood by the mouth of Mr. Grewgious, after Edwin Drood's disappearance, says that Mr. Grewgious "saw nothing but a heap of torn and miry clothes upon the floor." Any addition to this would inevitably weaken the reader's sense of the complete mental prostration which came upon John Jasper when Mr. Grewgious had made his announcement. But in the following from Stevenson's *Treasure Island* the direct description preceding the semicolon is materially helped by the details that follow. They strengthen the effect of the fundamental image instead of obliterating it.

A tall, strong, heavy, nut-brown man; his tarry pig-tail falling over the shoulders of his soiled blue coat; his hands ragged and scarred, with black, broken nails, and the saber cut across one cheek, a dirty, livid white.

In this manner write one hundred and fifty words or more on one of the following subjects.

1. The church spire.
2. A Norway pine.
3. Some moss-covered rocks.
4. A Fourth of July procession.

5. An Indian chief. 6. The town hall. 7. A passenger car. 8. A dog. 9. A tennis ground. 10. A field of wheat. 11. A little child. 12. An old book. 13. An antique vase. 14. A burned building. 15. A waterfall.

**71. Narration.** — A narrative may concern itself either with historical truth or with fiction. In the former case it must primarily be faithful to fact. Of necessity description and characterization will often be part of the story, but the writer's first endeavor must be to know the truth about his scenes and his characters. The vivid realization of these things will be brought about with more difficulty than in the case of the creation of one's own brain. In fiction the imagination has more play, and being free to fill in details as it wills, it forms images of character more clearly. A story, it should be remembered, is not ordinarily a succession of incidents ; it is the expression of the individuality of the characters, feeling in one reacting upon feeling in another, mood growing from mood, and action following as the result of all. A story should also have a plot, or such a succession of incidents as will suggest a final outcome, while concealing what that outcome is to be, and so arousing interest.

A narrative may concern itself only with a succession of natural incidents, incidents without any expression of human nature, or it may be simply the expression of character showing itself in action. Sometimes incidents follow one another without any close relation of cause and effect, or they may be wholly the result of the

reaction of mood upon mood. When the story concerns itself mainly with a study of character, this play of mood upon mood will be the prominent thing. What a man does is the result not more of his thought than of the moods that sway him. For most of us the everyday round of existence is what our reason makes it, but outside of that we yield to feeling, doing more or less as it bids us; and the story of a life is the story of what it has willed to do, rather than the story of what it has done perfunctorily.

Among the qualities that are essential in a narrative which is to hold the interest of the reader, that of *movement* is of prime importance. This is secured largely by the use of short, terse sentences, or sentences in which there are few subordinate clauses. It is also desirable that the opening arrest attention at once, and that it may do this, explanation of the situation should, as far as possible, be given indirectly in the course of the narrative. When this is done the narrative interest of the story is not delayed. The plot should be simple, curiosity as to the outcome should be aroused in the reader as soon as possible, and this curiosity should be maintained until the end. If the development of the incidents is handled with sufficient reference to this consideration, important matters can be the better massed at the beginning and at the end of the story, where they belong. Description, when it is required, should be made subordinate to the narrative, and should be such as will give the proper emphasis to the color and meaning of the story. The

characters should be few, and each should have a definite and easily understood relation to the story. Incidents should be developed in the order of their occurrence, but when they are complex, and involve the doings of several persons at the same time, consideration must be given to the relation of cause and effect, the cause preceding the effect.

**72. Exercises in Narration.** — *Written Exercise.* —

On two of the following subjects write paragraphs of 250 to 300 words each. Include such description as is required for the understanding of the story, but make each a simple narrative free from characterization. Criticise both diction and style, and be prepared to say whether or not, in your opinion, they are in keeping with the theme.

1. A fire. 2. An April flood. 3. A race for life.
4. Washington's journey to the French forts. 5. A day's outing. 6. The arrival of the mail.

On each of two of the following subjects write a narrative of 250 to 300 words, introducing one character and one only. Do not attempt to make too many traits of character apparent, but let the few that the narrative requires be clearly painted. Close individualization of character in a narrative tends to delay its action. Criticise the story for its employment of short and long, complex and compound sentences, keeping in mind which of these forms best produce the effect of hurry and movement. Make the action of the narrative as

rapid as possible, so that the story shall be the thing of first importance.

1. A raft in the flood. 2. A dangerous leap. 3. The dream of Eugene Aram. 4. The prodigal son. 5. When Albert learned to milk. 6. Lost in the woods. 7. Pursued by wolves. 8. A face outside the window. 9. A girls' party. 10. Learning to ride a bicycle. 11. Coming home from the picnic.

**73. Exposition** concerns itself with explaining something, and differs from description in having particular regard to the uses to which a thing is to be put, rather than to its appearance. In exposition clearness is the first, perhaps also the last, consideration. To make another understand a machine, a device, or a method of doing anything of any sort, is at the best not an easy matter. Much evidently depends on the order of treatment, but what that order should be depends upon the theme. In expounding the principle employed, and the method of applying it in a mechanical contrivance, the more important things, or those first in time, should generally come first and the details afterwards; but in exposition of more abstract ideas that order may be reversed. Only careful consideration of the relation of the various parts to the whole can in any case determine what is the proper order.

"It is safe to say that the electrolytic process of refining copper is now applied to between one-half and one-third of all the copper produced in the United States. The electric process separates the gold and silver that may be

present in the copper, and deposits the copper in a state of great purity. To accomplish this, the unrefined copper from the smelter or Bessemer converter is cast into great plates or anodes, weighing three hundred pounds or more; these anodes are suspended in tanks containing a solution of copper sulphate, opposite to cathodes which are also copper plates, but very thin and consisting of pure metal.

"The passage of the electric current in the proper direction gradually transfers the copper from the anode plate to the cathode plate, while all impurities are left behind. The gold and silver which are present in the unrefined copper fall, during the process, to the bottom of the tanks, and are afterward collected and separated from each other. Some idea of the importance of this method of copper refining is given by the following facts relating to the Anaconda Copper Mining Company's Montana refinery." — *The Cosmopolitan*, February, 1897.

Observe that this explanation takes up the larger aspects of the case first, and gives the reader a firm grasp of each detail before proceeding to the next. Observe, too, that the arrangement of these details is such as to make clear the relation of each to the whole, so that after each step of the explanation the mind has a clear understanding of the electrolytic apparatus and the electrolytic process so far as the explanation of it has gone. An exposition so developed is coherent, and coherence is essential in exposition, as it is in all discourse. That it is more important in exposition than in other forms of writing, however, must be clear when we remember that a device, or a process, or a scientific generalization, is not explained for us until we have

grasped the significance of the separate parts in their relations to one another and to the whole.

**74. Exercises in Exposition.** — On each of two of the following subjects write 250 to 300 words of exposition. Take care to have no more description than is necessary for clear explanation. Be prepared to justify the order of treatment you adopt.

1. A windmill. 2. A twin-screw steamer. 3. The management of a railroad. 4. Tennis. 5. What constitutes greatness. 6. The influence of geography on history. 7. The religion of the Egyptians. 8. How mountains are formed. 9. What causes volcanoes. 10. The value of an education. 11. What are good manners. 12. Theosophy. 13. The follies of Christian Science. 14. How to entertain a guest. 15. The value of a gymnasium. 16. Success in life. 17. How to deserve friends. 18. The future of science. 19. The construction of a cantilever bridge. 20. The dangers of "scorching."

"The social settlements are very young indeed. As compared with the other four agencies, they have no numerical part; but their growth has been so rapid of late — almost frightfully rapid — that they may be said to have passed the experimental stage, at least in this sense, that they have plainly come to stay. The settlements have made mistakes, naturally. They have allowed themselves, in some instances, to be inveigled into too much almsgiving, in others to become too much enamored of seeing the wheels go round, in others to engage in proselyting, in still others to compromise dangerously their independence by accepting dictatorial financial support. They are peculiarly liable to such diametrically opposed failings as melodramatic over-intenseness and cold diletanteism; and they have not always, it must be confessed,



been successful in avoiding these extremes. The residents are too often immature boys and girls or flitting faddists.

"On the other hand, they have galvanized some of the people about them into a fairly regular participation in healthy social pleasures; have been zealous in bringing into their barren districts something of painting, sculpture, music, science, literature, and technical training, and have been fairly successful in getting these things appreciated. They have helped to foster local pride, and to bring about some changes for the better in local politics. Already they have made laboratory studies of social conditions, which are in themselves almost their sufficient *raison d'être*. Still, the extravagant claims made for them in certain quarters as social solvents, bridges between the classes and the masses, picket-posts of a new social democracy, etc., should not be taken too seriously. In a word, what the real significance of the settlements may turn out to be when the glamour that at present surrounds them has vanished, it is as yet quite too early to guess."

ALVAN F. SANBORN in the *Independent*, Oct. 20, 1898.

This exposition of the work of the social settlements is wholly explanatory, as exposition should be, stating facts only, and indulging in no argument on the basis of these facts. In like manner write from 250 to 400 words on each of three of the following subjects. Be prepared to justify your order of treatment.

1. An Hawaiian custom.
2. Education in Rome.
3. The German Reichstag.
4. Base-ball.
5. Getting a bill through Congress.
6. Chess.
7. The art of political lying.
8. Grafting trees.
9. How chemistry makes life easier.
10. Making crayon pictures.
11. Cleaning house.
12. A Shaker colony.
13. A Quaker meeting.

**75. Argumentation.** — In argumentation the writer's purpose is to convince his readers or hearers of the truth of a proposition, and to this end special care must be taken to present the arguments and conclusions from them in proper order. Statements the truth of which might reasonably be a matter of doubt should not be made without giving something in the nature of reasons or proofs in support of them. In argumentative discourse the relation of cause and effect will generally be very prominent throughout. Often, however, the proofs of the statements must consist of illustrative facts, showing like conditions or causes that make presumptive like results.

1. The remedy for oppression, then, is to bring in men who cannot be oppressed. 2. This is the remedy our fathers sought; we shall find no other. 3. The problem of life is not to make life easier, but to make men stronger, so that no problem shall be beyond their solution. 4. It will be a sad day for the Republic when life is easy for ignorance, indolence, and apathy. 5. The social order of the present we cannot change much if we would. 6. The real work of each generation is to mold the social orders of the future. 7. The grown-up men and women of to-day are, in a sense, past saving. 8. The best work of the republic is to save the children. 9. The one great duty of a free nation is education,—education, wise, thorough, universal; the education not of cramming, but of training; the education which no republic has ever given, and without which all republics must be in whole or in part failures. 10. If this generation should leave as its legacy to the next the real education,—training in individual power and skill, breadth of outlook on the world and on life,—the problems of the next century

would take care of themselves. 11. There can be no industrial problem where each is capable of solving his own individual problem for himself.

DAVID STARR JORDAN, in the *Independent*, Dec. 29, 1898.

Here sentence 1 contains the statement of the thing for which the writer is contending, and this statement is made more clear and definite in sentence 8. Sentence 2 is an illustrative fact stated as a presumptive reason for sentence 1. Sentence 3 is a fact stated as a cause for sentence 1. Sentence 4 is a fact stated as a cause for sentence 3. Sentence 5 is a fact stated as a cause for sentence 6, which is itself a fact stated as a cause for sentences 1 and 8. Sentence 7 is a fact stated as a cause for sentence 5 and sentence 8. Sentence 9 is both a fuller statement of sentence 8, and also a fact stated as a cause for sentence 8. Sentences 10 and 11 are facts stated as causes for sentences 8 and 1. Note throughout this paragraph that, while some statements are made which must rely upon the reader's voluntary assent, those that might fail of that assent are supported by others which bear to them the relation of causes or of reasons.

1. But, however correct in theory, such views, it will be suspected, are, after all, remote and impracticable. 2. How, especially, can we hope to bring our intractable democracy upon so high a ground of principle? 3. I cannot entirely sympathize with such impressions. 4. History clearly indicates the fact that republics are more ductile than any other form of government, and more favorable to the admission of high-toned principles and

the severer maxims of government. 5. The confederate republics of Crete, and the daughter republic of Sparta, were no other than studied and rigorous systems of direct personal discipline upon the people, in which wealth and ease were in nowise sought, but sternly rejected. 6. And in what monarchy, or even despotism, of the world, where but in plain republican Rome, the country of Cato and Brutus, is a censor of manners and morals to be endured, going forth with his note-book, and for any breach of parental or filial duty observed, for seduction of the youth, for dishonor in the field, for a drinking-bout, or even luxurious manners, inflicting a civil degradation upon the highest citizens and magistrates? 7. The beginnings, too, of our own history are of the same temperament, and such as perfectly to sympathize with the highest principles of government? 8. Indeed, I have felt it to be in the highest degree auspicious, that the ground I vindicate before you requires no revolution, being itself the true American ground. 9. May we not also discover even now, in the worst forms of radicalism and political depravation among us, a secret elemental force, a law of republican feeling, which, if appealed to on high and rigid principles, would yield a true response? 10. We fail in our conservative attempts, more because our principles are too low than because they are too high. 11. A course of administration, based on the pursuit of wealth alone, though bad in principle anywhere, is especially bad in a republic. 12. It is more congenial to the splendors and stately distinctions of monarchy. 13. It concentrates the whole attention of the nation upon wealth. 14. It requires measures to be debated only as they bear upon wealth. 15. It produces thus a more egregious notion of its dignity continually, both in the minds of those who have it and of those who have it not, and thus it exasperates every bad feeling in a republic, till it retaliates destruction upon it. 16. But a system of policy based on the high and impartial principles of philosophy, one that respects only manly bodies, high talents, great sentiments and actions, one that values

excellence of person, whether found in the palaces of the rich or the huts of the poor, holding all gilded idleness and softness in the contempt they deserve — such a system is congenial to a republic. 17. It would have attractions to our people. 18. Its philosophic grounds, too, can be vindicated by a great variety of bold arguments, and the moral absurdity of holding wealth in higher estimation than personal value can be played out in the forms of wit and satire, so as to raise a voice of acclamation, and overwhelm the mercenary system with utter and final contempt.

HORACE BUSHNELL: *True Wealth or Weal of Nations.*

Here the speaker is arguing that "republics are more ductile," etc., as in sentence 4. Sentences 1 and 2 are introductory, stating the views of objectors to his opinion, and sentence 3 is a sentence of transition to his own thought. Sentences 5 and 6 give specific instances in the way of presumptive proof that like results should follow in our republic. Sentences 7 and 8 are facts stated as a cause for sentence 4, and sentence 9 is a fact stated in the form of a rhetorical question as a cause for sentence 4. Sentence 10 is a fact stated as an effect from sentence 4, and so in the mind of the reader implying the truth of sentence 4. Sentences 11 and 12 are facts stated as effects from sentences 13, 14, and 15. Sentence 16 is a fact stated as a cause for sentence 4; and sentences 17 and 18 are facts stated as causes for sentence 16, and therefore also as causes for sentence 4.

Of course a paragraph is not sufficient to illustrate fully the course of an elaborate argument. It can show

only the close texture, the inwrought dependence of part upon part, in good argumentative discourse. It should be kept carefully in mind that such argument as is contained in sentences 5 and 6 of this quotation is not of the most convincing sort. Argument from analogy must always be uncertain because of the improbability of having in both cases exactly similar conditions. It is, however, the sort of argument most readily furnished by history, and is effective in making a conclusion from historical facts probable, but probable only.

**76. Exercises in Argumentation.** — On the following outline write an essay of 500 words, taking care to leave no doubtful statements without some sort of support in the way of causes, reasons, or proofs.

European countries should maintain smaller armies.

1. (Cause.) War is the soldier's business, and the soldier is inclined to look upon the prospect of war with favor. (Reasons.)
2. (Effect.) The military spirit is a menace to the peaceful interests of a nation. (Proofs.)
3. (Effect and Cause.) A standing army increases the chance of war. (Proofs.)
4. (Effect.) A state of war is a reversion to barbarism, impeding the progress of civilization. (Proofs.)
5. (Cause and Effect.) Armies are expensive, and entail great indebtedness. (Specific instances.)
6. (Cause and Effect.) Great military armaments take the strength of a nation from productive enterprises. (Reasons.)

On the following outline write an essay of 400 words, taking care to have the essay properly connected in

thought, and properly paragraphed to show division of thought. Write it as if for a reader very strongly opposed to the opinions you are trying to enforce. Give the essay a title.

The Republican form of government is best fitted for developing manhood.

Effect. 1. An interest and share in public affairs enlarges the individual's sense of responsibility, and with it develops his better qualities of head and heart.

Cause. 2. Such an interest is possible only in a republic.

Presumptive proof. 3. A comparatively fine manhood has been seen to be developed in republics. [Specific instances.]

Effect. 4. The sense of personal freedom is in itself ennobling.

Cause. 5. This sense of freedom is not possible under a monarchical or an aristocratic form of government.

In argumentative discourse it is usually important to present the arguments in the order of their importance. The individual force of each argument is strengthened, if it is in each case a more convincing argument than the one immediately preceding it. Re-arrange the material in the outline below so as to secure this effect of climax, and write on the outline as so arranged an essay of 500 words. Give the essay a title.

High schools should give more particular attention to training for citizenship.

1. The security of a free people is in the intelligence with which they administer their affairs.

2. Education may train the student away from the duties of citizenship.

3. It is for its own good that the state pays for the education of its citizens.

4. The high schools seek mainly to give the student culture.

5. Training for citizenship does not consist in instruction in the machinery of government.

6. Young men are apt to accept the education the state gives them without feeling that they owe it anything in return.

7. The high school may be made to strengthen the sense of relationship and duty to the state.

8. High schools that do not do this fail to accomplish what we may justly expect of them. Conclusion.

Outline four of the following subjects in such fashion as to make an essay upon any one of the outlines a series of arguments of increasing force. So far as possible arrange to have one argument develop readily and naturally into another. Indicate relations of cause and effect, or other relations which you discern between the parts of the outline. Be sure to have your outline lead to some definite conclusion.

1. United States senators should be chosen in some other way than by the legislatures of the States.

2. The increase in the proportion of people living in cities is a menace to our American civilization.

3. A boy should not choose his life-work until after he has finished his high-school course.

4. In the estimation of future ages Lincoln will be a greater man than Washington.

5. Mary, Queen of Scots, was more sinned against than sinning.

6. Evil tendencies in young people are best overcome by influencing them to an interest in better things.



7. The novel is an increasingly important literary vehicle for the artistic expression of all sorts of truths and theories.

8. A curfew law is everywhere desirable.

9. Examinations are not a satisfactory test of a student's scholarship.

10. Some manual training should be included in the teaching of a high-school course.

11. The right to vote should not be granted to those who cannot read.

12. Country life is the best for a growing boy.

13. No man should be appointed to office because of his politics.

14. High-school pupils should keep themselves informed upon topics of current interest.

15. It is wrong to hazard money upon any game of chance.

Upon two of the outlines you have made write essays of 350 words or more each. Be prepared to justify the proportionate amount of space given to each argument presented. Criticise each production carefully with regard (1) to logical connection of thought, (2) to content of the sentences and proper subordination of clauses, and (3) to the accurate and fitting use of words.

#### EXERCISES.

1. What are the distinguishing characteristics of the different literary forms of which this chapter treats?

2. Bring to the class examples of each of these distinctive forms, and be prepared to say whether each is, or is not, a good example of its kind, and why.

3. Which of these various forms of discourse belong more particularly to the literature of feeling, and which to the literature of thought, and why? In which should you expect to find the greater number of Anglo-Saxon words?

Of classical words? Why? Is this true in the case of the examples you have found for exercise 2?

4. Tell, in the case of each of the distinct forms of discourse, which of the following literary laws is the most important and why: Selection (the proper choice of details to be treated), Unity, Coherence, Proportion, Climax.

5. Bring to class examples of each of these forms, and comment upon them with reference to each of these literary laws.

6. Should you expect to make a description vivid by giving a mass of details, or by presenting a few important details of like or harmonious significance? Why?

7. Find in a newspaper or in a magazine what you think is a poor example of one of the forms of discourse, and be prepared to explain why you think it is poor.

8. Bring to the class an example of narration that has distinct rapidity of movement, and another that has not. Be prepared to show whether it is more characterization, or more explanation, that delays the second. In which do you find the shorter sentences?

9. Write five topic sentences each for five of the following subjects, arrange them in proper order, give the whole a title, and say which of the forms of discourse the whole composition would be an example of when written in full.

1. The qualities that go to make a good musician. [verse?
2. Why have many nations made their first literary efforts in
3. The character of Ida in the *Princess*.
4. What I saw on my trip up the river.
5. The old homestead.
6. Bacon and Shakespeare.
7. The decline of Spain.
8. The Spanish Armada.
9. Longfellow's "Psalm of Life."
10. Grandfather's clock.
11. Down by the creek.
12. At home in a moving-wagon.
13. A soldier's life.
14. A burial of dead in battle.
15. The midnight sun.

10. In which of the several forms of discourse should you expect to find paragraphs containing the more definite topic sentences? Why? In which would paragraphs without topic sentences be the more frequent? Why? In which should you expect to find the shorter, more direct and simple sentences? Why? In which the longer and more involved sentences? Why?

11. What should you say of a description requiring three minutes in the reading?

12. Write a composition on one of the subjects for which you wrote topic sentences under Exercise 9.

13. Do you think a narrative recounting a series of incidents having merely the relation of sequence in time, or one giving incidents which develop one from the other with the relation of cause and effect, would be the more interesting to the reader? Why?

14. In argumentation should you in general think it best to answer possible objections of your reader before proceeding to your own argument or not? Why?

15. Write an exposition of something in which you are interested, and which you understand.

16. Give an account of some recent happening in school.

## CHAPTER XII.

### THE QUALITIES OF A GOOD STYLE. CLEARNESS.

#### 77. What Constitutes a Good Style.

The principles of correct English have been amply treated in the preceding chapters. But correct expression does not constitute literature. Consider, for instance, the following passage : —

There was a hush and stillness about the late July afternoon. The flood-tide came up against the rocks with a faint murmur. A motionless jelly fish floated in the clear water close to the shore. The sun, disappearing behind the trees on Southport Island, touched their tops with gold. Far away, homeward-bound fishing boats moved slowly along. Faint violet-gray clouds hung over the southern horizon ; above, the salmon-colored sky shaded to pale blue, growing into deep blue overhead. Across the still waters the air came with a soft sea fragrance.

The gold on the tree tops changed to bronze, then russet. The sails in the distance took on a yellow tinge. The sea color deepened into an exquisite blue, with gleams of pale yellow. Just as the sun set, the red rays shone out from Ram Island Lighthouse.

EDITH A. SAWYER : *Mary Cameron.*

As we read this passage we instinctively feel that there is something more in this than correct expression. The words are good, simple English words, the sentences are well formed, the paragraphs are properly developed ;

but all these things do not account for the effect that the passage produces upon us. There is something here that quickens our emotions and gives us a sense of æsthetic pleasure. This, we say, is literature. What is it, then, that constitutes literature?

We may define literature as the presentation of things real or imaginative in such a way as to make them intelligible, interesting, and pleasing to the reader. The literary value of any composition depends not on what it consists of, but on the effect that it produces. No good writer is content to write correct English simply. He desires that his writing shall have literary merit, and as far as possible gives it certain qualities that will appeal to the intellectual, emotional, and æsthetic nature of his readers. These we call the qualities of a good style, and they may be summed up under three heads, Clearness, Emphasis, and Elegance. Let us consider these qualities in turn.

**78. Clearness.**—Clearness is that quality of style which appeals to the intellect, and enables a reader to understand a thing as the writer understands it. It is the first requisite of all discourse, and every other quality should be sacrificed to it. Ambiguity and obscurity cannot be tolerated, for what is unintelligible might as well be unwritten. At the same time, it is evident that clearness is a relative quality, dependent on the kind of composition, and on the class of readers addressed. Clearness is more easily attained in simple narration than in description, and description in turn presents less diffi-

culty in this respect than exposition or argument. Again, a style perfectly clear to scholars may not be so to people less intelligent, or to children. In our writing we must, then, be governed somewhat by these two considerations, and in judging the style of any production we must take into account the ability of those for whom it is intended.

**79. Clearness : how Attained.** — There is no definite law governing clearness. Many things contribute to it, clear thinking being chief among them. Clearness of expression presupposes clearness of thought. The principles in the preceding chapters have had to do in great measure with the problem of securing clearness ; but as one of the qualities of a good style, it resolves itself largely into a matter of choice, number, and arrangement of words and phrases. President Lincoln's Gettysburg Address furnishes an excellent illustration of what constitutes a clear style. It is a model of clear thinking and clear expression, and may well be memorized by all of us. We may also quote as another example an account of "the Black Hole of Calcutta," from Lord Mahon's *History of England*.

They [the prisoners] had been left at the disposal of the officers of the guard, who determined to secure them for the night in the common dungeon of the fort — a dungeon known to the English by the name of "the Black Hole" — its size only eighteen feet by fourteen, its air-holes only two small windows, and those overhung by a veranda. Into this cell . . . was it now resolved to thrust one hundred and forty-five European men and one

English woman, some of them suffering from recent wounds, and this in the night of the Indian summer-solstice, when the fiercest heat was raging! Into this cell, accordingly, the unhappy prisoners, in spite of their exposures, were driven at the point of the saber, the last, from the throng and the narrow space, being pressed in with considerable difficulty, and the doors being then by main force closed and locked behind them. . . .

Meanwhile, within the dungeon the heat and stench had become intolerable. It was clear to the sufferers themselves that, without a change, few if any among them would see the light of another day. Some attempted to burst open the door; others, as unavailingly, again besought the soldiers to unclose it. As their dire thirst increased, amidst their struggles and their screams, "Water! Water!" became the general cry. The officer to whose compassion Mr. Holswell had lately appealed desired some skins of water to be brought to the window, but they proved too large to pass through the iron bars, and the sight of this relief, so near and yet withheld, served only to infuriate and well-nigh madden the miserable captives; they began to fight and trample one another down, striving for a nearer place to the windows and for a few drops of water. These dreadful conflicts, far from exciting the pity of the guards, rather moved their mirth, and they held up lights to the bars with fiendish glee to discern the amusing sight more clearly.

. . . . .

When the morning broke and the Nabob's order came to unlock the door, it became necessary first to clear a lane by drawing out the corpses and piling them in heaps on each side; when, walking one by one through the narrow outlet, of the one hundred and forty-six persons who had entered the cell the evening before, only twenty-three came forth—the ghastliest forms, says Mr. Orme, that were ever seen alive.

Note in this passage the simplicity of the diction, the absence of superfluous words, and the orderly arrangement of details. The narrative is clearness itself.

### **80. Choice of Words.**

Care in the selection of words is always necessary if one would write clearly. The subject has been largely dealt with in Chapter VI. The importance of having a large vocabulary at our command, the functions of simple Anglo-Saxon words and of the longer words of classic origin, and the thought and emotional value of words, have been sufficiently explained. But a few other considerations that should govern us in the choice of our words may be noted. In order to secure precision the specialist finds it necessary to employ technical terms and symbols. Ordinary words in their ordinary meanings are at best vague and equivocal, and absolute precision in expressing our thoughts cannot be attained; but we should choose as far as possible the words that most nearly express our meaning, remembering that the precision necessary to make a scientific essay clear would make ordinary discourse unintelligible to the general public.

We should choose appropriate words, that is, words suited to the thought. If the thought be simple, the language must be simple; if a complex idea is to be expressed, a complex means of expression is required. In general, to call forth strong emotion or feeling, to express simple ideas, and to narrate or to describe simple



things, the short, familiar, every-day words are better ; but for complex thought and dignified statement we must have recourse to the longer and less familiar words from the Latin and the Greek. For instance, when Irving describes Ichabod Crane, he writes as follows : "He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together." Here Irving employs almost entirely the familiar words of every-day conversation ; but when he is telling of his visit to Westminster Abbey, he uses largely a different language. Note the change in the use of words in the following passage : "As I passed the cloisters, sometimes contemplating the mingled picture of glory and decay, and sometimes endeavoring to decipher the inscriptions on the tombstones, which formed the pavement beneath my feet, my eyes were attracted to three figures rudely carved in relief." The language in each of the passages is appropriate to the thought. It is by being careful to choose exact and appropriate words that we achieve brevity of statement, itself an important element in a clear style.

*Specific and General Terms.* — Clearness is often gained by the substitution of specific for general terms. The general term, being a class-word, from its very nature produces a less definite, and therefore a less distinct, impression on our minds than a specific or individual term. The specific term, though less inclu-

sive, is more exact. "Dwelling-house" is much clearer to us than "building," a "shovel," than an "agricultural instrument." "A mute, inglorious Milton" forms a more distinct picture in our minds than "Some heart once pregnant with celestial fire." General terms are valuable for their purpose; it would be well-nigh impossible to write without them; they sum up detached observations and individual things into a convenient whole; but we should beware of using terms more general than the idea we have in mind. We have only to read again the description of "The Black Hole of Calcutta" above to see how much vividness and clearness the specific terms add to the description.

### **81. Number of Words.**

A style may be deficient in clearness because it is excessively concise or because it is diffuse. The number of words that a sentence should contain is an important question, and is determined by a variety of considerations. Familiar topics admit of briefer expression than original ideas. Intelligent persons require less explanation than ignorant ones. Some people grasp an idea more quickly than others. In general, a sentence should contain every word necessary to convey the thought clearly, but not one word more. Whatever the subject discussed, we should avoid excessive conciseness on the one hand, and diffuseness on the other: the former obscures the thought, the latter produces tediousness.

*Omission of Words.*—Over-conciseness usually takes the form of omission of important words, such as nouns, pronouns, or verbs. Brevity obtained in this way is to be condemned. Thus, "There have been things enough happened in our time" should be, "There have been things enough that have happened in our time." The sentence "The grave of Robert Bruce was only marked by two broad flagstones, on which Burns knelt and kissed," is defective in several respects; but it is made much clearer by the interpolation of a few necessary words. We should see to it, then, that our sentences contain every word necessary to make the meaning clear.

*Superfluous Words.*—No fault is so destructive of clearness as that of over-loading a sentence with unnecessary words and burying the thought in a mass of verbal rubbish. This fault may take the form of a repetition of the sense in different words, known as *tautology*; the use of a superfluous word or phrase here and there, known as *redundancy*; or a general use of an unnecessary number of words to express the idea, known as *verbosity*. These faults are usually difficult to avoid, but we should guard against them constantly. The writer who says "The birds were singing their lays of thanks and gratitude" is guilty of tautology, for "thanks" and "gratitude" express the same idea. When President Taylor wrote "We are at peace with all the world and the rest of mankind," the redundant phrase, "the rest of mankind," made the sentence ridiculous.

The polite individual who wrote "Unavoidable circumstances over which I have no control compel me to forward to you a regretful declination," certainly trespassed on good nature with his verbosity.

### 82. Arrangement of Words.

It is hardly necessary to dwell on the importance of good arrangement. We all have experienced the difficulties of understanding written discourse in which the words and phrases were badly arranged. The daily papers are filled with items and advertisements, which taken as they read, are little short of ridiculous. "Wanted, a boy to open oysters fifteen years old," is the form of a recent advertisement. In this case, a little attention to arrangement would have prevented all ambiguity. Clearness requires that words and phrases that are related in thought shall be near one another in expression, and that those which are separate in thought shall be separate in expression. A little care in this respect will enable us to avoid ambiguity and obscurity.

**83. Unity.** — Nothing contributes more to clearness of style than unity. The word, as its derivation implies, signifies *oneness*, — one thought in a sentence, with all the parts subordinated to the main idea; one topic developed in a paragraph, and one central line of thought throughout the composition. Stress has already been laid on this quality, particularly in the chapters relating to the paragraph and the whole composition, but so im-

portant is it in all writing that it may be given further consideration with reference to sentences.

To have unity a sentence must have but one thought, so expressed that it will give the reader the impression of being one thought. A sentence may not have unity of thought, or having unity it may not give the impression of unity. In the former case the writer has tried to put too much into one sentence, usually two or more heterogeneous ideas, or he has added a subordinate idea after apparently bringing the sentence to a close. For example, a newspaper at hand has the following items : — “Mr. Baker, of this town, met with a painful accident last week; and at the same time Mrs. Baker lay seriously ill with a fever.” “Business is brisk at the Union House, which, by the way, is undergoing extensive repairs.” Unity of expression is violated by an unwarranted change of subject. For example : — “The train left us at a little mountain station, and we traveled the rest of the way in a heavy mountain wagon.” Now if we say “We left the train” etc., we avoid an unnecessary change of subject and preserve the unity of the sentence. Again unity of expression sometimes suffers from a want of arrangement. For example : “I saw the sunset walking on the road behind the mountain.” The sentence as written gives a ridiculous impression; but if we say, “As I was walking on the road behind the mountain, I saw the sunset,” the sentence becomes clear. Unity of expression is lacking when the parts of a sentence are not properly subordinated to the main

idea. The sentence: "It was an old-fashioned church and had stained glass windows," would be much improved if written, "It was an old-fashioned church with stained glass windows."

The following passages, taken from a single copy of a recent daily paper, are deficient in unity:—

Have you seen the wonderful power plant of the Boston Electric Light Co., the largest in the world and open to visitors who first secure a pass at our Boston office?

At a later day a full description of the hall will be given, together with cuts showing the charming interior, which it is promised will delight the eye, as well as the sense of hearing by its acoustic properties, which, as far as scientific knowledge can determine, are to be excellent.

He wasn't particularly chipper during the meal, which Mrs. Jobson sat through without once getting up as usual to see about the coffee or the dessert, or some thing or other, and she went right up stairs with Mr. Jobson when the dinner was finished.

**84. Coherence.**—Coherence is closely akin to unity. Sentences that are deficient in unity are generally incoherent. In a coherent style the ideas follow one another in a logical order, and show their mutual relations clearly. Coherence means *sticking together*. In sentences it is largely a matter of arrangement. Whatever contributes to unity of arrangement contributes to coherence; in paragraphs and themes as a whole it is more a matter of sequence, and the relation between the several parts is indicated by some connecting word such as *however, accordingly, therefore*, etc. The following theme, written by a high school pupil, illustrates a style lacking in both unity and coherence:

## THE THIRD CASKET SCENE IN THE MERCHANT OF VENICE.

In the casket scene of the Merchant of Venice, the one in which Bassanio chooses, seems to be the most interesting. We are all interested in Bassanio, for he was one of the first characters introduced. He went to a great deal of trouble to fit himself out to seek Portia, and in every respect seemed worthy of her. He also is in love with Portia, while the other two who chose were not, but were only money-seekers, not caring very much for her personally, but only for her wealth.

In the choosing of the Prince of Morocco he turned to the golden casket. He thought only of the bright exterior and did not look for what there was behind it. How often people are judged in about the same way! If they are good-looking, they are thought to be good and beautiful, yet how often, as they are better known, it is found out that not they, but their plainer companions, make the best and truest friends!

Bassanio's estimate of the casket is that of a man, not looking merely at the gaudy outside, but wishing to find the better and inner nature. His comments on the golden casket imply "that all is not gold that glitters," but behind all the show there may be something deceiving. He also says the world is constantly deceived by just such people.

The silver one he would not take, as that was the metal which is used between men for buying and selling. Instead he chose the plainest one, that which had a dull exterior, and won Portia. How often in our daily lives we see a similar choice rewarded!

## EXERCISES.

1. How would you define correct expression? What do you understand by literature? What distinction would you make between correct expression and literature?
2. What are the qualities that constitute a good style?

To what should each of these qualities appeal in our nature?

3. How would you define clearness? Show how clearness is a relative quality. How may we attain clearness of style? What considerations should govern us in the choice of words?

4. What do you understand by choosing the "exact word"? Can we do this absolutely? Why not? Why is a scientific essay unintelligible to the general reader? What do you understand by choosing an "appropriate word"? When should you use simple words, and when longer words? What is the difference between a general and a specific term? When may each be used to good advantage?

5. What rule may be given for the number of words in a sentence? What faults should be avoided? What form does excessive conciseness usually take? What form does diffuseness take? Distinguish between tautology and redundancy. How does each differ from verbosity? What rule should you give for the arrangement of words and phrases in a sentence?

6. Study the defective compositions in Appendix C with reference to clearness, choice, number, and arrangement of words, etc. Be prepared to give reasons for any criticisms or comments that you may make.

7. Bring to the class excerpts from newspaper or magazine articles illustrating any of the principles in this chapter. Suggest changes that might be made in these articles with reference to clearness.

8. Look over the following passages and explain wherein they are clear. Comment upon the words used and their arrangement. Do the same with the different paragraphs quoted on pages 62-77.

1. It is a pious custom in some Catholic countries, to honor the memory of saints by votive lights burnt before their pictures. The popularity of a saint, therefore, may be known by the number of these offerings. One, perhaps, is left to moulder in the darkness of his little chapel; another



may have a solitary lamp to throw its blinking rays athwart his effigy; while the whole blaze of adoration is lavished at the shrine of some beatified father of renown. The wealthy devotee brings his huge luminary of wax; the eager zealot, his seven-branched candlestick; and even the mendicant pilgrim is by no means satisfied that sufficient light is thrown upon the deceased, unless he hangs up his little lamp of smoking oil. The consequence is, in the eagerness to enlighten, they are often apt to obscure; and I have occasionally seen an unlucky saint almost smoked out of countenance by the officiousness of his followers.

WASHINGTON IRVING: *The Sketch-Book*.

2. The place was worthy of such a trial. It was the great hall of William Rufus; the hall which had resounded with acclamations at the inauguration of thirty kings; the hall which had witnessed the just sentence of Bacon, and the just absolution of Somers; the hall where the eloquence of Strafford had for a moment awed and melted a victorious party inflamed with just resentment; the hall where Charles had confronted the high court of justice with the placid courage which has half redeemed his fame.

Neither military nor civil pomp was wanting. The avenues were lined with grenadiers. The streets were kept clear by cavalry. The peers, robed in gold and ermine, were marshaled by the heralds under the garter king-at-arms. The judges, in their vestments of state, attended to give advice on points of law. Near a hundred and seventy lords, three fourths of the upper house, walked in solemn order from their usual place of assembling to the tribunal. The junior baron present led the way—Lord Heathfield, recently ennobled for his memorable defense of Gibraltar against the fleets and armies of France and Spain. The long procession was closed by the Duke of Norfolk, earl marshal of the realm, by the great dignitaries, and by the brothers and sons of the king. Last of all came the Prince of Wales, conspicuous by his fine person and noble bearing.

The gray old walls were hung with scarlet. The long galleries were crowded by such an audience as has rarely excited the fears or the emulation of an orator. There were gathered together from all parts of a great, free, enlightened, and prosperous realm, grace and female loveliness, wit and learning, the representatives of every science and of every art.

THOMAS B. MACAULAY:

*Impeachment of Warren Hastings.*

3. He (Bismarck) strides heavily in; it is but a step from the door to the spot where the scarlet portfolio is waiting

for him, but the weight of the step is what first strikes you. It is not lassitude, it is sheer, physical bulk. He stands six feet two, and his frame is the frame of a giant. He is broad and square in the shoulders and deep-chested; the arms are big; the legs are big; and that part of the body which is intermediate between legs and chest is big, yet not gross. He is as heroic in his physical proportions as in his character.

The head is set on the shoulders and almost into them with a singular solidity and closeness. The man is all of a piece; body and mind, as it were, fused and welded together. Faithful as are many of the photographs, I remember none which brings out strongly the helmet-shape of the head. It is the head of Pericles; dome-like in its amplitude as well as in its curve, with a breadth at the temples which its towering height cannot disguise; and far overhanging the steel-gray eyes, which look out as from caverns, deep-fringed with gray eyebrows. There is no regularity of feature or of contour. The nose is short and carelessly moulded; the mouth you must imagine, for a gray mustache shades it; the jaw is the jaw—well, of Prince Bismarck, and of him alone. The stamp of power, of irresistible force, is on face and figure; into this one human figure has Nature for once collected all her irrepressible energies, and subdued them to his overmastering will.

G. W. SMALLEY: *Bismarck in the Reichstag.*

9. Criticise the following passages with reference to Clearness. Study them carefully, and re-write them so that they will be clear.

1. Vanity is the next danger to our democracy according to Prof. Griggs, who deftly denounced imperialism without mentioning it by saying that it was to answer a charge of lack of courage that we selected an enemy and conquered him, and to prove ourselves capable of world power that we have gone around the world and assumed foolish responsibilities, leaving behind the quiet paths of self-development that were leading us to unparalleled power and glory by our own paths, when we were solving the intellectual problems of civilization.

2. A disease not yet diagnosed by any oculist, and which seems to be contagious in certain localities, afflicts "Fair Play's" eyes. This visual viciousness was first noticed in the leading column of the Free Press of July 25th, the editorial optic, as there portrayed, having a vision of one of our respected citizens, *à la* the Chinese Boxer, fiendishly feeding his fiery, flaming furnace with frenzied feline fuel.

3. A writer in a rural exchange says that he saw "two men starting for town with a gray horse and sleigh seated upon a box containing holes that had been made with a two-inch auger going after a pig."

4. Last evening a runaway horse owned by John Welch caused a good deal of excitement. He started near the Brighton station and ran down Western Avenue. When near the cordage works he ran into a team driven by Joseph Colby. He was thrown violently to the ground and received severe cuts about the head. A doctor was called who ordered his removal to his Newton home.

5. The young man did not want natural talents; but the father of him was a coxcomb, who affected being a fine gentleman so unmercifully that he could not endure in his sight, or the frequent mention of, one who was his son, growing into manhood and thrusting him out of the gay world.

6. The critical position of the new free state, which is being founded in Africa by the king of the Belgians, is owing to its present jurisdiction on the Congo, being an island, and to the rights it possesses on the sea coast to the north of the Congo being coveted by France.

7. In order further to advertise my business, I will send my new pipe organ to any one sending me \$75, provided I receive fifty names, the same as given away at the concert of December the 3d.

8. An Alabama paper, speaking of Florida, says: There are also numerous small lakes of pure water, filled with fish, some of which are only a few rods in extent, while others are from two to ten miles long.

9. We are becoming altogether too horse showy. I am afraid that with these small summer resort collections of favored horseflesh, the big, crushing Madison Square Garden affair will have its teeth drawn, and there will be no bite to it. There is always danger of making good things too common.

10. Study carefully the following passages with reference to the use of general and specific terms. Re-write the passages, substituting as far as possible specific for general and general for specific terms, and note the effect produced.

1. Rain, rain, rain! The wind roars down the chimney. The birds are silent. Not a cricket chirps. Closets smell moldy. The barometer is dogged. We thump it, but it will not get up. It seems to have an understanding with the

weather. The trees drip, shoes are muddy, carriage and wagon are splashed with dirt. Paths are soft.

2. They looked around on every side, and hope gave way before the scene of desolation. Immense branches were shivered from the largest trees; small ones were entirely stripped of their leaves; the long grass was bowed to the earth; the waters were whirled in eddies out of the little rivulets; birds, leaving their nests to seek shelter in the crevices of the rocks, unable to stem the driving air, flapped their wings and fell upon the earth; the frightened animals of the plain, almost suffocated by the impetuosity of the wind, sought safety, and found destruction; some of the largest trees were torn up by the roots; the sluices of the mountains were filled, and innumerable torrents rushed down before the empty gullies. The heavens now open, and the lightning and thunder contend with the horrors of the wind.

3. In one corner was a stagnant pool of water surrounding an island of muck; there were several half-drowned fowls crowded together under a cart, among which was a miserable crest-fallen cock, drenched out of all life and spirit; his drooping tail matted, as it were, into a single feather, along which the water trickled from his back; near the cart was a half-dozing cow, chewing the cud, and standing patiently to be rained on, with wreaths of vapor rising from her reeking hide; a wall-eyed horse, tired of the loneliness of the stable, was poking his spectral head out of the window, with the rain dripping on it from the eaves; an unhappy cur, chained to a dog-house hard by, uttered something every now and then between a bark and a yelp,—everything, in short was comfortless and forlorn, excepting a crew of hard-drinking ducks, assembled like boon companions round a puddle, and making a riotous noise over their liquor.

11. Study the following sentences with reference to the choice, number, and arrangement of words. Make any corrections you think necessary, and be prepared to give reasons for the changes.

1. We have received a basket of fine grapes from our friend W., for which he will please accept our thanks, some of which are nearly two inches in diameter.

2. Pedal teguments artistically illuminated and lubricated for the infinitesimal remuneration of five cents.

3. He enjoyed the universal esteem of all men.

4. The hotel's night watchman enables gentlemen to be called at any time, and adds greatly to the comfort and security of all.

5. He promised his father he would never forget his advice.

6. On arriving at the station, he stepped from the train, looked about for a cab, hired one, got into it, told the driver to move on, and reached his house without accident.

7. Madame L—— gave a vocal recital last evening at Steinert Hall, assisted by an orchestra, which performed several high-class selections and considerably enhanced the evening's proceedings.

8. To be disposed of, a mail phaeton, property of a gentleman with a movable head-piece as good as new.

9. Annual sale now on. Don't go elsewhere to be cheated — come in here.

10. She had not yet listened patiently to his heart-beats, but only felt that her own was beating violently.

11. The annual anniversary of the landing of the Pilgrims, celebrated yearly, took place a few days since.

12. It looks as if ex-President Harrison might be aspiring to anticipate the Supreme Court on the absorbing question as to applicability of the constitution to our new possessions.

13. The secretary of the navy dismissed from the naval academy last week, on recommendation of the superintendent, a cadet found guilty of "gouging," which is the slang for dishonesty in work, in this case the copying as his own a theme written by another cadet, and of falsehood.

12. Study the following selections, and criticise them with reference to unity and coherence. Re-write each, and show wherein you have improved it in these respects.

1. This is a most charming chapter of the story, which is full of pleasant incidents, and which the reader will find well worth perusal.

2. The place was approached through a pasture-field, — we had found it by mere accident, — and where the peninsula joined the field (we had to climb a fence just there), there was a cluster of chestnut and hickory trees.

3. We suggest very seriously and earnestly that a department of human health, with special attention to the stamping out of dangerous national diseases, like consumption, should receive immediate government attention.

4. Our esteemed contemporary is looking for some western member of the legislature who will rise to the opportunity, and try to make a name for himself in following up the *Record's* suggestion that nobody can make a greater hit on Beacon Hill than to support by practical action the governor's vigorous call for real economy.

## CHAPTER XIV.

## THE QUALITIES OF A GOOD STYLE. ELEGANCE.

**98. What Elegance Is.** — From what we have already learned we may reasonably conclude that ordinary prose concerns itself chiefly with conveying thought, and that its worth is measured by the degree in which it makes the thought distinct and impressive ; that is, its two fundamental qualities are clearness and emphasis. But a work of literary art, be it prose or poetry, has a value beyond its mere working service. Just as in selecting a good horse we look not only to his working powers, but also to his beauty, symmetry of form, graceful carriage, and like qualities ; so in literature we look for something that appeals to our æsthetic sense, for that æsthetic quality of style, that subtle something in a work of literary art which makes us feel delight in the workmanship. It is difficult to say in simple, definite language just what this quality is, or to find any term that will satisfactorily express it. It has been variously called beauty, grace, ease, and elegance. Perhaps, if we remember the real meaning of *elegance*, apart from its vulgar and local associations, this word will express better than any other what we mean by the æsthetic quality of style. Elegance is the quality that distinguishes anything which is

carefully selected, and which is adapted so nicely to its uses that it satisfies the taste. Careful selection is precisely what influences an author who seeks to adapt his style to his thoughts and emotions ; it is the keynote of a style that appeals to our æsthetic sense. *Elegance*, then, is the term by which we shall denominate that quality of style which pleases the taste. That we may get a better conception of what it is, let us consider one or two passages in which the quality is prominent.

The coves and indents, the bays and river-mouths, along the coast of Maine, are a part of my earlier memories. All the lovely region seems to me still a sort of fairyland, which, when a little child, was all my own. . . . I can still feel the cool, salt breath there steal in from outer deeps, and see it draw a film across the stars. I can still hear the cry of the great winds, with storms upon their wings sweeping in from reefs and ledges, singing their high death-song of wreck and drowning men. The rafts, the sun-soaked hulls and tarry ropes of the coasters, the light-houses, the islands — whose primeval pines stood like dark sentinels, and whose sea-edges were fringed with tender green of dripping birch and willow — the elf-like sails flitting here and there, the great ships taking sun and shadow and stealing away like gray ghosts, the gloom of cliff and steep, the rolling fogs pierced by a red flame of sunset, the vast tossing stretches of live sunshine and azure and foam, of rose and silver, of violet mists whose dim distances veiled a still farther and yet undiscovered country — all these remain in my recollection, clothed with an atmosphere, half dream, half reality, of vivid beauty, that makes the wild sea-region all to me that a land-locked Arcady or Tempe has been to the fancy of poets and singers from the early days to this.

HARRIET PRESCOTT SPOFFORD.

She was dead. No sleep so beautiful and calm, so free from trace of pain, so fair to look upon. She seemed a creature fresh from the hand of God and waiting for the breath of life; not one who had lived and suffered death. Her couch was dressed with here and there some winter-berries and green leaves, gathered in a spot she had been used to favor. "When I die, put near me something that has loved the light, and had the sky above it always." These were her words.

She was dead. Dear, gentle, patient, noble Nell was dead. Her little bird — a poor, slight thing the pressure of a finger would have crushed — was stirring nimbly in its cage; and the strong heart of its child-mistress was mute and motionless for ever. Where were the traces of her early cares, her sufferings, and fatigues! All gone. Sorrow was dead, indeed, in her; but peace and perfect happiness were born — imaged in her tranquil beauty and profound repose.

CHARLES DICKENS.

Here are two passages utterly unlike in theme and purpose, one, idyllic, a charming little picture in words, of the Maine sea-coast as it lingers in the mind of the author, the other, a short extract from Dickens's beautiful story of the death of Little Nell. And yet these passages, seemingly so unlike in thought, have one quality in common: they please our taste. Looking at the exquisite adaptation of the language to the thought, we feel that the authors have been guided by a fine sense of the beautiful. Their style has the quality of *elegance*. Let us consider the passages for a moment, and see, if possible, how this quality has been attained. As we read them over, we are struck with the simplicity and beauty of the thoughts, and then with the



simple and appropriate language in which they are expressed ; there is not an unfamiliar word, hardly one of more than two syllables ; not a harsh-sounding phrase ; the words seem to be chosen rather for euphony and beauty. The sentences flow smoothly with a rhythm almost poetic, and they end in agreeable cadences. We are conscious of a sense of melody and of harmony as we read the lines. Here and there Mrs. Spofford has employed a figurative epithet, or a bit of imagery, to make her picture more vivid, or to heighten the effect. This further ministers to our pleasure. Dickens, however, from the nature of the thought, depends more upon the smoothness and harmony of his language. All these things appeal to our æsthetic sense, and thus contribute to a style that pleases. Such a style we call *elegant*.

**99. Elegance as a Quality of Style.**—Elegance is a delicate, as well as an artistic quality of style, and, as we might expect, is difficult to attain. It constitutes much of the charm of language, and reaches its highest form in poetry ; for the poet, endowed by nature with a fine sense of feeling and an exquisite appreciation of beauty, ministers to the taste of his fellow men by pouring forth in song what he sees and feels. In poetry beauty, or elegance, is the most distinguishing quality ; hence poetry is the highest and most artistic of literary forms. In prose, elegance is not sought so assiduously, but it is prominent in that which has literary quality. It is the outcome of high culture, sound thought, a digni-

fied theme and complete mastery thereof. Addison and Irving are elegant, Macaulay combines elegance with clearness, George Eliot, elegance with emphasis. Our literature is rich in elegant prose.

**100. Elegance, how Attained.** — From our brief consideration of the two passages quoted we may easily see what promotes elegance. First, there should be *Beauty of Thought*, for it is essential to beauty of expression; then the words should be selected with reference to their *Euphony* and *Beauty*. By euphony we mean what is agreeable to the ear in distinction from what is harsh. Euphonious words are usually those that are made up of a succession of vowels and liquids, or with an absence of gutturals. Take, for instance, a sentence from each of the passages cited above. "All the lovely region seems to me still a sort of fairyland, which, when a little child, was all my own. . . . I can still feel the cool, salt breath there steal in from outer deeps, and see it draw a film across the stars." "She seemed a creature fresh from the hand of God, and waiting for the breath of life; not one who had lived and suffered death." In these two sentences the words have been chosen with such nicety that there is almost an entire absence of any sound that grates harshly on the ear. Combined with euphonious words there should be euphonious arrangement, thereby promoting *Smoothness* and musical flow, or *Rhythm*, in the sentence. By rhythm we mean such regular recurrence of accent as will produce a regular rise and fall of the voice, when the selection is read

aloud. The two sentences cited above are good examples of smoothness and rhythm. *Figures of Speech* promote elegance. Beauty of imagery promotes beauty of expression. Mrs. Spofford's "primeval pines" that stand "like dark sentinels" are not only impressive, but are also pleasing to our taste. Figures of speech adorn, as well as emphasize, a thought. The last element which we shall consider is *Harmony*. It is, perhaps, the most important. By harmony in literature we mean the effect produced by words that are adapted to the sense. Harsh and unpleasant words may be employed to represent something disagreeable; long words of slow and measured sound, to represent serious thoughts; different feelings and different movements may be made more effective by suitable words. Whenever the language is adapted to the thought and feeling, the effect will be harmonious. The whole account of the death of Little Nell is an illustration of harmony. Irving is frequently happy in his use of harmonious expression. Read aloud, for instance, his description of the sudden bursting forth of the organ, as he sits musing in Westminster Abbey, and note the effect.

Suddenly the notes of the deep-laboring organ burst upon the ear, falling with doubled and redoubled intensity, and rolling, as it were, huge billows of sound. How well do their volume and grandeur accord with this mighty building! With what pomp do they swell through its vast vaults, and breathe their awful harmony through these caves of death, and make the silent sepulchre vocal!— And now they rise in triumphant acclamation, heaving

higher and higher their accordant notes, and piling sound on sound. — And now they pause, and the soft voices of the choir break out into sweet gushes of melody ; they soar aloft, and warble along the roof, and seem to play about those lofty vaults like the pure airs of heaven. Again the pealing organ heaves its thrilling thunders, compressing air into music and rolling it forth upon the soul. What long-drawn cadences ! What solemn, sweeping concords ! It grows more and more dense and powerful — it fills the vast pile, and seems to jar the very walls — the ear is stunned — the senses are overwhelmed. And now it is winding up in full jubilee — it is rising from the earth to heaven — the very soul seems rapt away, and floated upwards on this swelling tide of harmony.

Many other things help to make an elegant style. Generally speaking, whatever promotes clearness, or adds to the emphasis, is effective in producing elegance.

**101. Violations of Elegance.** — Elegance requires us to avoid any thing that violates the laws of good taste, such as the use of slang, affected expressions, hackneyed phrases and quotations, a sensational style, so common in newspapers, the introduction of what is frivolous into serious discourse, of the vulgar into dignified expression, and all kinds of “fine writing,” that is, the use of pretentious terms for simple ideas. Dickens has done a real service to literature by showing, in the person of the pompous Mr. Micawber, the ridiculousness of pretentious language. “‘Under the impression,’ said Mr. Micawber, ‘that your peregrinations in this metropolis have not as yet been extensive, and that you might have some difficulty in penetrating the arcana of the modern

Babylon in the direction of the City Road — in short,' said Mr. Micawber, in another burst of confidence, 'that you might lose yourself—I shall be happy to call this evening, and install you in the knowledge of the nearest way.' ” Only a little less ridiculous is the writer whose characters “discuss the morning repast” when they eat their breakfast, who “retire to their downy couch” when they go to bed, and who “gather at the festive board” and “satisfy the inner man,” preparatory to “listening to a feast of reason and flow of soul.” Whatever attempts we make at elegance of style, we must remember that the fundamental principle to be observed is to adapt our language to our thought.

### EXERCISES.

1. What do you understand by the “æsthetic sense”? “the æsthetic quality of style”? What names may be given to such a quality? Try to explain why each is not entirely satisfactory. What is the proper meaning of *elegance*? What vulgar associations have we attached to the word? Why does it seem to be the best word for our purpose?

2. Explain why *elegance* is the most artistic quality of style. Why should we expect to find it in its highest form in poetry? What is the primary object of poetry? Is *elegance* a prominent quality in prose literature? Can you mention any books in which this quality seems to predominate? Mention others where the quality is especially noticeable, and give examples.

3. Look over some of the books of the day, especially books of fiction, also the stories and articles in the magazines, and select any that you think are especially note-

worthy for their *elegance of style*. Bring them to the class, and explain what contributes to this elegance.

4. Why cannot any rule be given whereby *elegance* may be obtained? Upon what must the attainment of *elegance* largely depend? What elements may contribute to *elegance*? What is *euphony*? *rhythm*? What do you understand by *harmony*? How may it be secured?

5. Study the following selections, and comment on them with reference to *elegance*, showing what elements in them contribute to this quality.

1. We do not make our own thoughts; they grow in us like grain in wood; the growth is of the skies, which are of nature — nature is of God.

2. A ruined character is as picturesque as a ruined castle. There are dark abysses and yawning gulfs in the human heart, which can be rendered passable only by bridging them over with iron nerves.

3. Look not mournfully into the past. It comes not back. Wisely improve the present. It is thine. Go forth to meet the shadowy future, without fear, and with a manly heart.

4. April advanced into May; a bright, serene May it was; days of blue sky, placid sunshine, and soft western or southern gales filled up its duration. Lo! the wood shook loose its tresses; it became all green, all flowery; woodland plants sprang up profusely in its recesses, unnumbered varieties of moss filled its hollows, making a strange ground-sunshine out of the wealth of its wild primrose plants.

5. It was a fine autumnal day, the sky was clear and serene, and nature wore that rich and golden livery which we always associate with the idea of abundance. The forests had put on their sober brown and yellow, while some trees of the tenderer kind had been nipped by the frosts into brilliant dyes of orange, purple and scarlet. Streaming files of wild ducks began to make their appearance high in the air; the bark of the squirrel might be heard from the groves of beech and hickory nuts, and the pensive whistle of the quail at intervals from the neighboring stubble-fields.

6. I will tell you what the giving of knowledge is like. Suppose, now, that there were no sun nor stars in the heavens, nor anything that shone in the black brow of night; and suppose that a lighted lamp were put in your hand, which should burn, wasteless and clear, amid all the tempests that should brood upon this lower world. Suppose,

next that there were a thousand millions of human beings on the earth with you, each holding in his hand an unlighted lamp, filled with the same oil as yours, and capable of giving as much light. Suppose these millions should come, one by one, to you, and light each his lamp by yours; would they rob you of any light? Would less of it shine on your own path? Would your lamp burn more dimly for lighting a thousand millions?

6. How may *elegance* be violated? What do you understand by "fine writing"? What principle should we keep in mind to avoid fine writing?

Look over the following passages. Point out where they violate the quality of elegance. Re-write, or improve them with reference to this quality.

1. These impecunious characters and adventurers for weeks and weeks haunted the parliamentary buildings.

2. The master is placed there specially to influence — intellectually only, many think, but as truly morally.

3. The house that was lately in the process of erection has been destroyed in its entirety by the devouring element.

4. A great many things seemingly relatively perfectly plain, are very difficult to unravel.

5. A petrified body of rotary motion has no affinity for gramineous matter.

6. The friends speedily called into requisition the services of the family physician, but the disease had taken so firm a hold of his system that after a few hours of agony his spirit winged its flight into realms unknown.

7. He came out wagging his tail and making circles with his body, not unlike a cat in pursuit of her appendage.

8. The blushing bride, leaning on the arm of her fond parent, passed up the aisle, the admired of all admirers.

9. The patrons of husbandry, having thoroughly examined all the inventions of genius to be found within the machinery hall, retired to an adjoining department to partake of some liquid refreshments.

10. One boy was in a corner grinding for the examination, while another tried to boost him along whenever he got stuck.

11. Mrs. Bryan allows that she is going to contribute to the *Commoner*, but she is cock-sure there will be no ladies' department in that sheet. It will be interesting to see how she disguises her feminine fist.

## APPENDIX A.

## PUNCTUATION AND THE USE OF CAPITALS.

**Importance of Punctuation.**

It is scarcely necessary to point out how important a part punctuation plays in the interpretation of written or printed discourse. A recent decision of the Supreme Court of Massachusetts, directly affecting hundreds of citizens, turned on the probably careless use of a semicolon instead of a comma. Moreover, we have only to read a page of printed matter, or a badly punctuated letter, to see how difficult it is to decipher the meaning, and to feel how needful it is to have some mechanical scheme that shall show the division of thought and the relationship of the different parts. Just as in oral discourse we give greater expression to our ideas, convey the fine shades of meaning, and make our thoughts a genuine transcript of our feelings and sentiments by our inflections, our pauses, and other variations of tone; so in written discourse we try to produce the same effect by the marks of punctuation. By it, too, we indicate the grammatical structure of the written language, dividing it into sentences, and showing the various relations of the words in a sentence. The



importance, therefore, of careful punctuation cannot be too strongly impressed upon our minds.

### Rules of Punctuation.

Punctuation is a matter of custom, and as such is a growth. The accepted method of punctuating a sentence to-day is not the same as that of a half-century ago. Fewer marks of punctuation, especially commas, are used at present, the tendency being to simplify punctuation as much as possible. As it is evident, therefore, that punctuation is an art, rather than a science, the writer must have in mind in each case the need of making the punctuation contribute to the clearness and effectiveness of his sentences, rather than of conforming to some established rules. At the same time, rules are merely the statements of what in general usage, and according to common judgment, have proved the most useful methods of making punctuation a help to the reader's understanding. Conformity to them is generally desirable, and a knowledge of them is necessary for every one who wishes to appear other than rude in what he writes.<sup>1</sup> In general it may be said that the writer should punctuate as he writes, rather than afterwards, and that no punctuation mark should be used for which a definite reason cannot be given.

<sup>1</sup> Wilson's *Treatise on Punctuation* is the commonly accepted authority on the subject among printers, and with some exceptions the authors of this book have followed the rules as there laid down. Bigelow's *Handbook of Punctuation*, a condensed form of Wilson's *Treatise*, may be recommended as a convenient reference book on the subject.

**The Comma.**

I. The comma should be used to separate words or phrases used in series without conjunctions to connect them.

It breathes the spirit of conflict, war, destruction, and death upon everything it touches.

II. Participial and adjective phrases, absolute expressions, and adverbial phrases placed out of their natural order, should be separated by commas.

My yellow-throat is a good hunter, prowling keen-eyed about the edges of the swamp outlet where insects abound, snatching them from grass blade and leaflet, or hunting them out of the leaves.

From figurations of the capes to the humpleless inlets of the bays, he exerts a manly fellow-feeling.

III. Parenthetical words and expressions should be set off by commas, when the thought relation is close.

The man who works upon a railway, *no matter in what capacity*, always carries the railway brand with him, and can be identified in a moment.

IV. Words or expressions in apposition, or in the vocative case, should be set off by commas.

At the age of five years Victor had seen Paris and Rome, and had lived at various places in France and Italy, one of these being near Mount Vesuvius:

Mr. Brown, a resident of this city, has been elected president of the company.

V. The conjunction may have a comma before it to distinguish it in its use from a preceding like conjunc-

tion, more limited in its action, as in the case of the second *and* in Rule IV. above.

Tell me, my man, if this is just and honest, and if you respect such leadership.

VI. Relative clauses that are not restrictive, that is, those that add an explanation or an additional thought instead of narrowing the meaning of the substantive, should be set off by commas. If the clause is restrictive, no comma is needed.

This book, which is a rare old volume, is highly prized by me.

The book which you refer to has long been out-of-print.

VII. Dependent clauses may or may not be set off by commas according to the closeness of the relation.

*If, indeed, there be anything in local associations fit to affect the mind of man,* we need not strive to repress the emotions which agitate us here.

*When it is remembered that alcohol contains no nitrogen* it will be seen that it cannot serve the first function of food.

VIII. Short and closely connected independent clauses may be separated by the comma when the period or the semicolon would give a sense of too great division.

We took our seats in the car, the gong sounded, there was a hissing of steam, and we were off.

IX. Short quotations should be separated from the context by commas.

"The Moqui Indians are a remarkable people," said Professor Beecher.

X. The omission of a word should be indicated by a comma, except when the meaning is clear without it.

Fame is the lode-star of some men ; pleasure, of others.

XI. Negative expressions, used by way of contrast, are set off by commas.

The politicians, not the people, will benefit by this law.

### **The Semicolon.**

I. Independent clauses, when long, or detached sentences having close relation in thought, may be separated by semicolons.

In the arbitration courts the lawyers are not allowed to represent either party ; only the parties themselves are heard.

II. When the clauses of a compound sentence contain commas they should be separated by the semicolon.

Artists of the first rank have usually seen small inducement to paint such things as bunches of flowers or fruits, bottles and glasses of wine, and other still-life subjects ; but Vollon has justified still-life work for all time.

III. A clause giving a reason or an explanation, or stating a contrast, when introduced by a connective word, should be preceded by a semicolon.

Economy is no disgrace ; for it is better to live on little than to outlive a great deal.

striking the ground, similar to that which might be made by letting fall, from a considerable height, a rubber water-bottle, three-quarters full of water.

It now remains to convey the animal home, but if home be very far off, this task is none of the pleasantest, as the weight of a full-grown porcupine varies from twenty to thirty pounds. The largest of several which I have secured weighed twenty-eight pounds.

The pleasure and excitement of the hunt, together with a few quills, are the hunter's only compensation; but in after years, the sight of the quills recalls to his mind a memorable night's hunt.

#### THE STEAM CARRIAGE.

A thoughtful person reviewing the history of the past few years must notice that the world is rapidly changing from the use of one form of energy to another, from animal to mechanical power. In view of this fact it cannot be reasonably argued that the automobile is simply a passing fad. It has come to stay, although of course the powers employed may be radically changed. But at present steam heads the list for the average pleasure carriage.

The steam engine is an old friend to the mechanic who is not so familiar with the more modern gas engine. Since the necessary fuel, water and gasoline, is procurable in almost any district, it provides ample means for touring. Many people object to the noise and exhaust. But if one stops to think, why is this any more objectionable than the pound and rattle of the iron shod horse and carriage.

In running one of these carriages of course there are certain things that must be watched. In front are two

gauges usually, one registers the amount of pressure on the gasoline which forces the oil to the fire box, the other shows the steam pressure, which varies from one hundred twenty to one hundred sixty while running. These do not need constant watchfulness, but a person who does not wish to be left on the road will always keep an observant eye on the fluctuating levels of the water-gauge, for a burnt out boiler is next to useless. A by-pass valve near the throttle lever directs the water from the pump to the boiler, or back to the tank, according as it is closed or open.

A person wishing to run a steam carriage does not need any extended instruction in mechanics. If a high rate of speed is desired put on more steam, if not so much shut it off and apply the brake, no juggling with different clutches and gears. I have called this carriage a pleasure one, for a business man, or more especially a physician, who must be out in all weathers, does not appreciate the results, when a strong wind blows down the ventilation for the fire, blowing the flame out around the bottom of the carriage to the terror and consternation of the passerby if not extinguishing the flame entirely. Since steam is an expansive power, an easier motion is obtained, than the jerky movement which is apt to arise from an explosive engine.

Hence, for a pleasure trip what could be more delightful than to skim smoothly over the ground at almost any speed desired, without any animal immediately in front to obstruct the view. (Here is another power for good roads and one not to be slighted, for usually the mobile possessor is a person of influence and bound to be heard.) Of course the auto-carriage is still in its infancy, and one is liable, while soaring on the heights of abstract enjoyment to be forced back suddenly to

earth again, to practice perhaps the virtue of patience, and perhaps return to a more ancient form of locomotion, for after all legs were made before anything else.

The building of self-propelling carriages has in a measure arisen from the experience in cycles, which are a cross between the animal and mechanical elements. Consequently it is natural that the earlier productions should be largely characterized by bicycle methods, therefore the care of a carriage is only a little more work over that of a bicycle, this includes the wheels and engine-bearings, etc. Besides this there is the gasoline which produces the heat, and the boiler. To prevent any undue incrustation of the latter, from the impurities of the water it is necessary to blow it out every third day or so.

Ordinary steam engines which are likely to be called on at short notice, must keep up a little steam, but with the engine as applied to the carriage I have in mind, a person wishing to take a ride is not detained over ten minutes generating steam enough. In starting there will be some water in the cylinder, which will make the steam a little heavy, after this has worked out, he may confidently shake good bye to wheelmen, horses and "brass buttons" even.

#### HIS LAST RUN.

"Wake up boys we must be starting." This was said to two magnificent fox-hounds which were sleepily yawning in my face. All the previous afternoon had been spent in getting from the city school to my playgrounds way down in the woods on the Cape, and now when the east was tinged with a cold yellow and pink, which gave the cedars a metallic touch, and the breath

steamed out on the mild quiet air, I had arisen, resolved on getting at least a shot at the most famous and cunning fox in the township. The townspeople had asked why I did not get that fox until I felt like putting the dogs into their hands for a day, just as did an old farmer I know, who, when advised to plow in a different way, asked his friend to show him how. The shrewd farmer was evidently satisfied for he directed his energies to another part of the farm, leaving his friend to finish the piece.

We passed around the end of a pond. The water not yet having awakened lay calm, while in the distance were two beautiful birds, the sheldrake way down the shore and the blue heron cautiously wading in silence and deliberation. Suddenly my attention was called in another direction; the harsh doleful bark of the fox was heard. The dogs were a full half mile back carefully sniffing along the ground. The fox's bark told me two things, a den nearby and in it young. As I knew that she never would bring the dogs back to that den, I made for a certain runway a mile off. As I ran there was rumpus enough, the heavy bay of the hounds was steadily going off and growing fainter.

Now as we all know, the fox, like the rabbit, is very apt to make a large circle, but it is necessary to stand on a place which is a fairly sure point for the passing of the game. I went to a pond because I had found the print of her foot in the mud there, near to the den, and I suspected that she probably was living in this den this season, thus I was fairly sure of getting this particular fox started by going to her den. You ask how I knew it was *her* by the print? That is easily made plain by saying that in a fight or in a trap she had deformed one foot. This fox generally led a straight



away chase, when started from the pond and finally returned almost to a certain opening in a certain runway, but just before reaching that point, the dogs barking like mad, all would suddenly become quiet. The disgusted dogs at last returning would sniff around in a dejected manner. So now when I reached this runway I improved my time of waiting for the distant voices of the hounds so sweet to the hunter's ear, by looking about to see why this fox never crossed this spot, but always disappeared just short of it. I was cautiously following the runway into the bushes and had just come within easy reach of a wall of piled up stones, when I heard my dogs faintly in the north. The voices came nearer so rapidly that I took my warning and stood like a statue behind a young pine. Occasionally the dogs would give a yapping angry bark as they lost the trail.

Ushered in by a tremendous baying a fair sized, dead-grass colored object swung lightly but rapidly toward me. Could my eyes be right! calmly she walked just out of gunshot to a brook followed it back deliberately towards the dogs, until they were nearly within sight. Then lightly upon my side of the brook and followed it right up close to me, intent only upon the dogs, her cunning intelligent face showing that she was full master of her trick. Right up and past me she went.

My old gun laid back his ears at full cock, but I did not feel that it was quite time to shoot, for I wanted to prevent the fox from making some quick dodge. In the meantime I looked along the wall to try to see what she would do next. Of course all this was done in a flash. I saw an old buttonwood with a hole in the hollow trunk. The tree was near the wall and within gunshot. It all came upon me now. I read the trick and just as the old fox made a leap for the tree, my gun,

which I no longer could restrain, roared out its opinions on the subject. The fox was red and unusually large, the fur, moreover, was still in good condition.

Country people are not demonstrative, nor do they always show appreciation, yet when they heard of this notorious hen thief, all my friends came over to see him and hear the story. I felt proud when one of them said, "Well I aint seen no sich critter killed round here since the 'old man' died." The "old man" was a trapper.

### THE BOOKS WE READ.

In these times when thousands of new books are published every week, a few words of advice concerning the choice and the use of literature are necessary, especially to children. There are so many temptations offered in the form of bad literature, hidden under elegant language, that unless parents pay strict attention to their children's reading, they will generally be led astray. There are others also who are sorely in need of counsel, especially the young men and women who read every new novel issued, and who keep a list of all the trash they have read, to show it to their friends who generally regard it as a sign of much knowledge and learning.

Such readers have no purpose in life; they read solely for amusement. It is true that we read somewhat for enjoyment, but most of our reading should be for a purpose. We should not waste our time in reading corrupt, morbid, indecent books without thought and without realizing their injurious effect upon the mind. On the contrary, good books exert a beneficial influence on us, which remains throughout our lives. Good reading strengthens the mind, destroys narrow-

ness, elevates the soul, gives us food for noble reflection, stimulates us to action, and makes us fresh and vigorous. When engaged in it, we are lost to the outside world, to our troubles, and to our sorrows. We are ever cheerful and happy, and with no distressing cares. More than friends, says Irving, "books cheer us with that true friendship which never deceived hope nor deserted sorrow."

Even when we have acquired a taste for good books, much depends on our manner of reading. According to Bacon, some books are to be read only partly, others inattentively, and a few wholly and diligently. There is much that we must omit, for life is short. We must not try to read everything recommended. But whatever we do read should be read attentively, with no interruptions, and not blindly; that is, we should have our own thoughts on what the author says, be independent of his views, and weigh and consider his statements. We should also bring to our work the proper spirit. A good suggestion is to take notes while we read.

Relatively to our most important topic — *what to read*, — only general instructions should be given. A list of good books is not commendable. Each one has his likes and dislikes, and he should not be afraid to express them. Listen to Shakespeare: —

"No profit goes where there is no pleasure ta'en:  
In brief, sir, study what you most affect."

A book that we dislike becomes a bore to us. Do not read Shakespeare, Milton, or Dante, if they give you no pleasure, although it is not their fault. Some day, perhaps, you will appreciate them.

But do not read books only for amusement. A first-class novel may be read once in a while, but simply "for

a change," a relaxation from our usual reading. Read books that will aid you in life, that will further you in your objects and aims ; books that contain information regarding your special study or calling ; books that have elevating ideas and noble thoughts ; books that cultivate good expression and develop reflection. "Histories make men wise," says Bacon, "poets witty ; the mathematics subtle ; natural philosophy deep ; moral grave ; logic and rhetoric, able to contend." And "so," he concludes, "every defect of the mind may have a special receipt." Furthermore, let me say that a good book is worth reading again and again, and should give renewed pleasure on each occasion.

Should the reader feel dissatisfied with the vagueness of these suggestions, there are many lists at his disposal, covering general literature, and special studies. A strict adherence, however, to the above rules will no doubt accomplish much toward a higher regard for true literature. And should that be acquired, the reader can easily aid in the noble work now going on for the raising of the standard of pure books and good reading.

## APPENDIX D.

## TOPICS TO BE NARROWED TO THEME SUBJECTS.

- |                                       |                              |
|---------------------------------------|------------------------------|
| 1. School-days.                       | 21. Drifting.                |
| 2. Manual Training.                   | 22. The Dawn.                |
| 3. The Troubadour of the Middle Ages. | 23. Castles in Spain.        |
| 4. Heroes.                            | 24. The Buccaneers.          |
| 5. The Twilight Hour.                 | 25. Porto Rico.              |
| 6. The Almighty Dollar.               | 26. The Klondike.            |
| 7. Delusions.                         | 27. Exile.                   |
| 8. Sympathy.                          | 28. Labor Unions.            |
| 9. The Aurora Borealis.               | 29. Lynching.                |
| 10. Stained Glass.                    | 30. Niagara.                 |
| 11. Ceramics.                         | 31. The Postman.             |
| 12. Gems.                             | 32. The Shipwreck.           |
| 13. Voices of the Night.              | 33. History.                 |
| 14. Foliage.                          | 34. Popular Art.             |
| 15. Industry.                         | 35. Realism.                 |
| 16. The Beacon Light.                 | 36. Reading.                 |
| 17. The Underground Railway.          | 37. Our Foreign Possessions. |
| 18. Courtesy.                         | 38. The Library.             |
| 19. Gipsies.                          | 39. Reminiscences.           |
| 20. The Transvaal.                    | 40. The New Century.         |
|                                       | 41. Recent Inventions.       |

## TOPIC SENTENCES TO BE DEVELOPED INTO PARAGRAPHS.

1. Education is the unfolding of the powers of the mind.
2. The fifteenth century was one of stirring achievement in discovery, invention, and letters.
3. The young man who chews gum in public places should not expect to be received as a gentleman.
4. For some people, "Hitch your wagon to a star,"—may prove an unfortunate precept.

5. We can best avoid gossip by trying to think well of our neighbors.
6. The United States needs a larger standing army.
7. We should avoid the bargaining spirit in making presents.
8. Examinations are a necessary evil.
9. Unpunctuality is one sort of rudeness.
10. The necessity for labor is an inestimable blessing.
11. Many new employments are opening for women.
12. The forests of this country form one of its most important resources.
13. Truth requires help for its spread; falsehood, none.
14. Opportunity comes but once.
15. The student who will not give attention in the class-room cannot hope to learn.
16. The study of Latin may be made an excellent training in accuracy of expression.
17. It is difficult for a boy who cannot spell well to obtain a position through correspondence.
18. The theory of evolution has affected all scientific thought.
19. "Half the world does not know how the other half lives."
20. "Rome was not built in a day."
21. A love of Nature has a refining influence on the character.
22. I was frightened when I saw him coming up the walk.
23. It was one of the most attractive spots I ever saw.
24. The best education is sometimes that which a man gives himself.
25. I shall never forget my pleasure in reaching the "Bill and Cross-bow Inn" that night.
26. The hotel clerk was a very important fellow, who maintained a pompous reserve behind his diamonds.
27. The study of mathematics is a training in logical acuteness.
28. There are many qualities required in the woman who assumes to be a lady.
29. Our treatment of the Indian has been unjust.
30. I shall always remember the night of the fire.
31. There is usually so much lawlessness in connection with a strike that people do not sympathize with the strikers.
32. Willie had a number of accidents on the Fourth of July.
33. The village had changed very much since I last saw it.
34. We are all influenced more or less by our environment.
35. Abraham Lincoln probably stands higher in popular regard than any other American.
36. Nature never copies.
37. History repeats itself in many ways.

## TOPIC SENTENCES AND THE WHOLE COMPOSITION.

Assuming that each of the topic sentences given above is for a paragraph which is to be part of a larger whole, write three other topic sentences for as many paragraphs which shall complete the composition, and supply a title for what you assume the completed writing is to be. Arrange the topic sentences in the proper order, and be prepared to say which topic sentences should be developed into the longer paragraphs.

## SUBJECTS FOR WHICH FIVE TOPIC SENTENCES EACH FOR AS MANY PARAGRAPHS ARE TO BE WRITTEN AND ARRANGED IN ORDER.

1. The French and Indian War.
2. Municipal Government.
3. Making a Photograph.
4. The Return of the Foot-Ball Team.
5. A Roman Triumph.
6. Franklin in Philadelphia.
7. Long John in *Treasure Island*.
8. Jim Hawkins's Part in *Treasure Island*.
9. The Story of *Sohrab and Rustum*.
10. The Character of Basil the Blacksmith in *Evangeline*.
11. Life in Acadia in *Evangeline*.
12. The Character of Oubacha in *The Flight of a Tartar Tribe*.
13. The Story of Rip Van Winkle in *The Sketch Book*.
14. The Greek Gods as found in the *Iliad*.
15. Roderick Dhu in *The Lady of the Lake*.
16. The Course of the Fiery Cross in *The Lady of the Lake*.
17. Shylock and Antonio in *The Merchant of Venice*.
18. Character of Gama in *The Princess*.
19. The Man in the Iron Mask.
20. The Humor of Lincoln.
21. The Legend of the Holy Grail.
22. Where and How to advertise.

23. Color-printing in Modern Magazines.
24. Spanish Influence in South America.
25. A Local Industry.
26. A Fast Mail Train.
27. An Old-fashioned Garden.

SUBJECTS FOR WHICH MATERIAL IS TO BE GATHERED  
AND ARRANGED.

1. Causes of the Revolution.
2. The French Peasantry in the Eighteenth Century.
3. Charlemagne's Influence on the Development of Civilization.
4. The Growth of Manufacturing Industries in the South.
5. The Nicaragua Canal.
6. Results of the Peace Conference at the Hague.
7. Schools for the Indian.
8. A Roman House.
9. The Trans-Siberian Railroad.
10. The Friendship between Johnson and Goldsmith.
11. Pope and Addison.
12. The Roentgen Rays.
13. The Yellowstone National Park.
14. The Coal-fields of the United States.
15. Wealth and Progress.
16. The Department Stores.
17. The Conspiracy of Aaron Burr.
18. The Origin of Thanksgiving.
19. The New England Town Meeting.
20. The Elizabethan Age in Literature.
21. Milton as a Controversialist.
22. Bacon's Contribution to Scientific Thought.
23. The Natural Advantages of the United States.
24. Social Customs of the Last Century.
25. The Sinking of the Alabama.
26. The Holiday Season.
27. The Falls of Niagara.
28. A Spanish Bull-fight.
29. Farragut at New Orleans.
30. The Suez Canal.
31. Advantages of Recreation.
32. The Grievances of the American Colonies.
33. Summer Sports in the Country.
34. Dangers of Trades Unions.
35. Changes of Fashion.



36. The Advantages of Travel.
37. The Effects of Machinery on Manual Labor.
38. Improvements in Agriculture.
39. The World's Supply of Coal.
40. War and Arbitration.

PARAGRAPHS OF DETACHED STATEMENTS TO BE COM-  
BINED INTO SENTENCES WITH PROPER SUBORDINA-  
TION OF CLAUSES.

1. A few weeks ago the Amherst College freshmen and sophomores had a "rush." One of their number was seriously injured. It was feared that he might not live. The next morning the students voted that the custom should cease. They voted that something less dangerous should take its place. President Harris had given them one of his quiet, unimpassioned talks. One young man at the bottom of a cane rush last week was suffocated to death. This was at the Institute of Technology in Boston. This was a very sad event. It affected the whole body of students, and the new president, Dr. Pritchett. We do not condemn contests between colleges or classes. They should not endanger life. If they do they should be abolished. Superiority may be decided in many other ways. It is not necessary to set two or three hundred men to pounding and fighting and tumbling on each other.
2. There are many various departments of painting. Of these many do not presume to make such high pretensions. None of them are without merit. There is a great universal pervading idea of the art. With this none of them come into competition. There are painters who have applied themselves more particularly to low and vulgar characters. They express with precision the various shades of passion as they are exhibited by vulgar minds. This we see in the works of Hogarth. They deserve great praise. Their genius has been employed on low and confined subjects. The praise that we give must then be as limited as its object. The merry-making or quarreling of the boors of Teniers is excellent in its kind. So also is the same sort of productions of Brouwer or Ostade. The excellence and its praise will be in proportion, as, in those limited subjects and peculiar forms, they introduce more or less of those passions as they

appear in general and more enlarged natures. This principle may be applied to the battle-pieces of Bourgoigne. It is true of the French gallantries of Watteau. It even goes beyond the exhibition of animal life. It is applicable to the landscapes of Claude Lorraine, and the sea-views of Vandewelde. All these painters have, in general, the same right, in different degrees, to the name of a painter. It is the right which a satirist, an epigrammatist, a sonneteer, a writer of pastorals or descriptive poetry, has to that of a poet.

3. The oldest steam engine in the world belongs to the Birmingham Canal Navigation Company. It was constructed by Bolton and Watt. It was constructed in the year 1777. The order was entered in the firm's books in that year. It was a single-acting beam engine. It had chains at the end of a wood beam. It had a steam cylinder of thirty-two inches diameter. The stroke was eight feet. It was erected at the canal company's pumping-station at Rolfe Street, Southwick. This remarkable old engine has been regularly at work from the time of its erection to the current year. That is a period of 120 years. During the present year it was removed to the canal company's station at Ocker Hill, Tipton. There it was to be reërected. It is preserved as a relic of what can be done by good management when dealing with machinery of undoubted quality. The Birmingham Canal Company favored Bolton and Watt in 1777. They gave them the order for this engine. This is worthy of note. They have intrusted the same firm, James Watt and Co., Soho, Southwick, with the manufacture of two new engines. They are to be erected at the Walsall pumping-station. They are to have 240 horse-power. Their pumping capacity will 12,713,600 gallons per day.

PARAGRAPHS CONTAINING WORDS IN ITALICS FOR WHICH OTHERS ARE TO BE SUBSTITUTED, WITH REASON FOR THE CHANGE.

The three vessels had been *swinging* swiftly westward, the cog still well to the *fore*, although the galleys were slowly *gathering* in upon either quarter. To the left was a *severe* skyline, unbroken by a sail. The island already *laid* like a cloud behind them; while *directly* in front was St. Albans Head, with Portland looming *indistinctly* in the distance. Alleyne stood

by the tiller, *gazing* backward, the fresh wind *straight* in his teeth, the crisp winter air tingling on his countenance and blowing his *golden* curls from under his bassinet. His cheeks were flushed and his eyes *sparkling*, for the blood of a hundred *quarreling* Saxon ancestors was beginning to *move* in his veins.

A. CONAN DOYLE: *The White Company*.

The *unterrified* youth *took* the bitter sentence with resignation that *excited* every heart but Manfred's. He wished *zealously* to know the *import* of the words he had heard *referring* to the Princes; but *dreading* to *inflame* the tyrant more *towards* her he *ceased*. The only *favor* he *stooped* to ask was, that he might be allowed to have a confessor, and make his *reconciliation* with heaven. Manfred, who hoped by the confessor's means to arrive at the youth's history, readily *allowed* his request; and being *assured* that Father Jerome was now in his *cause*, he ordered him to be called and *shrive* the prisoner. The *sacred* man who had little *foretold* the *calamity* that his imprudence *produced*, fell on his knees to the Prince and *conjured* him in the most serious *way*, not to shed *guiltless* blood. He accused himself in the bitterest *words* for his indiscretion, *attempted* to disculpate the youth, and left no *way* untried to *ameliorate* the tyrant's rage. Manfred, more *enraged* than appeased by Jerome's *intervention*, whose retraction now made him *surmise* he had been imposed upon by both, commanded the Friar to do his duty, telling him that he would not *permit* the prisoner many minutes for confession.

HORACE WALPOLE: *The Castle of Otranto*.

These myths or current *tales*, the *natural* and *first* growth of the Grecian mind, *composed* at the same time the entire *mental* stock of the time to which they belonged. They are the common *origin* of all those different *branches* into which the mental activity of the Greeks subsequently separated; containing, as it were, the preface and germ of the positive history and philosophy, the dogmatic theology, and *pretended* romance, which we shall hereafter trace, each in its *individual* development. They *gave food* to the curiosity, and *satisfaction* to the *uncertain* doubts and aspirations of the age; they explained the origin of those *manners* and standing *strangenesses* with which men were familiar; they impressed moral lessons, awakened *national* sympathies, and *exposed* in detail, the shadowy, but anxious *foreseeing* of the vulgar as to the *interference* of the gods; moreover, they *fulfilled* that craving for adventure and appetite for the *wonderful* which has in modern *ages* become the province of fiction proper.

It is *hard*, we may say impossible, for a man of mature years to *bring* back his mind to his *thoughts* such as they stood when he was a child, growing *instinctively* out of his imagination and *emotions*, working upon a *meagre* stock of *matter*, and *loaning* from authorities whom he blindly followed but *incompletely* knew. A *like* difficulty occurs when we *endeavor* to place ourselves in the historical and quasi-philosophical *position* of *sight* which the old myths *show* to us. We can follow *exactly* the imagination and feeling which dictated these *narratives*, and we can admire and sympathize with them as *active*, sublime, and *moving* poetry; but we are too much used to matter of fact and philosophy of a *certain sort* to be able to *apprehend* a time when these beautiful *fantasies* were *understood* literally and *taken* as *sober* reality.

GEORGE GROTE: *History of Greece*.

Though he was like his father in none of that father's greater *characteristics*, he was like him in being worthy of no *confidence*. When he sent that letter to the Parliament, from Breda, he did *positively* promise that all *earnest* religious opinions should be respected. Yet he was no sooner *strong* in his power than he *agreed* to one of the worst acts Parliament ever passed. Under this *statute*, every minister who should not *yield* his solemn *consent* to the prayer-book by a certain day was *announced* to be a minister no longer, and to be *robbed* of his church. The *result* of this was, that some two thousand honest men were taken from their *audiences*, and reduced to dire *poorness* and distress. It was *succeeded* by another outrageous law, called the Conventicle Act, by which any person above the age of sixteen who was present at any *pious* service not according to the prayer-book, was to be imprisoned three months for the first *violation*, six for the second, and to be transported for the third. This act alone filled the prisons, which were then most *awful* dungeons, to overflowing.

CHAS. DICKENS: *Child's History of England*.

#### EXPOSITORY THEMES TO BE OUTLINED WITH REFERENCE TO ARRANGEMENT AND PROPORTION.

1. Alchemy and Chemistry.
2. The Pedigree of Words.
3. At what Point in Education should Specialization Begin.
4. The Heal School.
5. College Athletics.

6. The Effect of the Drama on Society.
7. Wireless Telegraphy.
8. The Kindergarten Principle.
9. Why We Should Study Mythology.
10. Sir Thomas More's Educational Theories.
11. The Mound Builders.
12. The Druids.
13. The Cotton Gin.
14. How the Water Runs the Mill.
15. A Paternal Government.
16. The Australian Ballot System.
17. The Spanish Armada.
18. Vulcanizing Rubber.
19. The City Street Railroad System.
20. The Constitution of the English Parliament.

ARGUMENTATIVE SUBJECTS TO BE OUTLINED IN PROPER ORDER.

1. Should "Pupil Government" be introduced into our schools?
2. Should churches and colleges accept gifts from millionaires who have made their money by means generally accounted dishonest?
3. Should the presidential term be extended?
4. Should representatives vote according to their own convictions or according to the desire of their constituents?
5. Should the Government own and control the railways?
6. Does life offer greater opportunities than a century ago or not?
7. Should senators be elected by direct vote of the people?
8. Are large department stores an injury to the country?
9. Should the United States own and control the Nicaragua Canal?
10. Is the average daily paper an injury to the reader or not?
11. Are sumptuary laws ever necessary?
12. Is immigration detrimental to the United States?
13. Should the United States cultivate especially friendly relations with England?
14. Should a man be qualified to vote if he cannot read?
15. Should eight hours constitute a day's labor?
16. Should fish be caught with a seine?
17. Should high schools be maintained at the public expense?
18. Is an exclusively vegetable diet healthful?
19. Should education be made compulsory?

20. Do trades-unions tend to promote the best interests of our workingmen?
21. Should the standing army in the United States be increased?
22. Had England a right to interfere in the affairs of South Africa?
23. Should office-holders be assessed for the expenses of a party campaign?
24. Should the United States annex any foreign possessions?

EXERCISES GATHERED FROM SCHOOL COMPOSITIONS, NEWSPAPERS, AND OTHER SOURCES, CONTAINING VARIOUS DEFECTS, TO BE CORRECTED BY PUPILS. THE REASONS FOR CORRECTIONS ARE TO BE GIVEN IN ALL CASES.

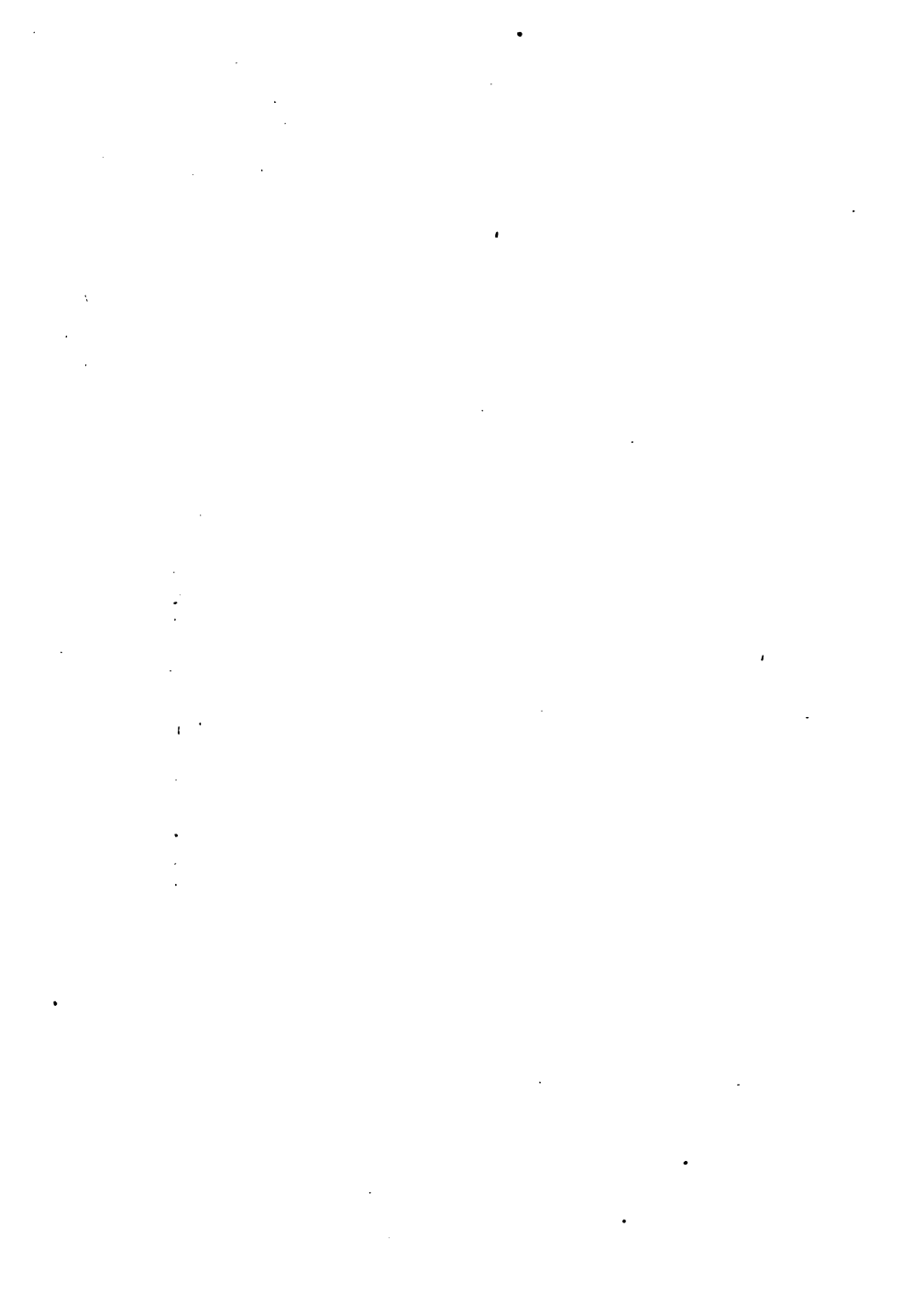
1. We did not want none of the goods and told him so at once.
2. Rip was lazy, which was a great part of his character, but being so obliging his neighbors all took his part.
3. A prominent portion of it (Windsor Castle) is the old, gray stone tower more elevated than the rest, and in which James I. was confined.
4. Nothing need be said about the mill, as they can be seen most anywhere.
5. Fortunately we have got a hundred years to recover from the jamboree in.
6. The church was situated on a rise of ground, and around it was a graveyard and its walls were covered with ivy.
7. They were exactly like the Irishman's pig, he couldn't count, because it wouldn't stand still long enough for Pat to count it.
8. What a nice thing it would be for this mundane sphere if it had started in young and fresh, the glamour of sophistication extinguished in the clear light of regeneration!
9. Athletics is run into the ground in many schools.
10. The old red school-house was situated on the hill, where the children of the village whose fathers could afford it, attended.
11. Through it flowed a broad river whose silvery waters meandered slowly on its course towards the sea.
12. Trouble was anticipated at the Republican caucus, but everything passed off smooth. Hardly had the proceedings commenced than two voters were challenged,

- but each proved their right to vote and harmony prevailed.
13. According to a private correspondent London has been outfogged for once and everybody has given themselves up to gloom.
  14. In the distance we notice green woodlands whose depths is the retreat of deer and other animals.
  15. The School Committee forgets that they were once young and liked to go to parties.
  16. What do you think about this cloth wearing well.
  17. We salute the new commonwealth of Australia, which comes into existence today, where its first Parliament will be opened by the Duke of York who has arrived there from London for that purpose.
  18. When Gans met Erne here, he proved himself to be a rank quitter, and the whole thing was a fake.
  19. Cæsar then tried to send a message to the Senators by Decius, but he declined to do so.
  20. The physician who was called to attend the girl who was murdered with chloral and by the degenerate men will testify before the coroner tomorrow.
  21. When a chinchilla fur borders the jacket in narrow bands the fronts are frogged with silver galloon, and the skirt has a broad band of fur above a plaited cloth flounce the result is very dainty.
  22. The first thing generally happens when the gang arrives on the train. One of the push, dressed as a rube skips the car before it stops, and lands in a heap on the platform.
  23. The strike's beginning was caused by the fact that six month's wages was due the workmen.
  24. Rip had as many more qualities that were bad as he had as few qualities that were good.
  25. The West Point testimony has gone far enough to show that the cadets think bracing is great larks.
  26. The latest narrative relative to another big financial coup by the big bulls of Wall Street is authoritatively denied.
  27. I was confronted by a diminutive maiden whose habiliments were indicative of penury.
  28. During the ancient régime the peasants were grievously oppressed.
  29. He became identified with the anti-slavery party and into which he threw his whole soul.
  30. The amende honorable having been made, a hostile meeting was prevented.
  31. The mischievous urchins caught the poor dog, and to his caudal appendage they affixed a hollow vessel that rever-

berated most discordantly as the yelping quadruped ran down the street.

32. Upon which the Moor, seizing a bolster, full of rage and jealousy, smothered the unhappy Desdemona.
33. On this occasion the question gave rise to much agitation, and soon after absorbed every other consideration.
34. Jonas, my son, you are entering upon your life; before you the doors of the future open wide, and like a young squirrel escaping from his cage, you go forth to navigate the sea of life upon your own wings.
35. He lost his wife, his child, his household goods, and his dog, at one fell swoop.
36. Edith always says "lots of folks" when she means "quantities of persons."
37. So utterly was Carthage destroyed that we are unable to point out the place where it stood at the present day.
38. While the storm was raging, a tree was struck by a flash of lightning, which was the only flash seen during the storm, and which looked like a ball of fire.
39. She is a novice; that is to say, a green hand at making bread.





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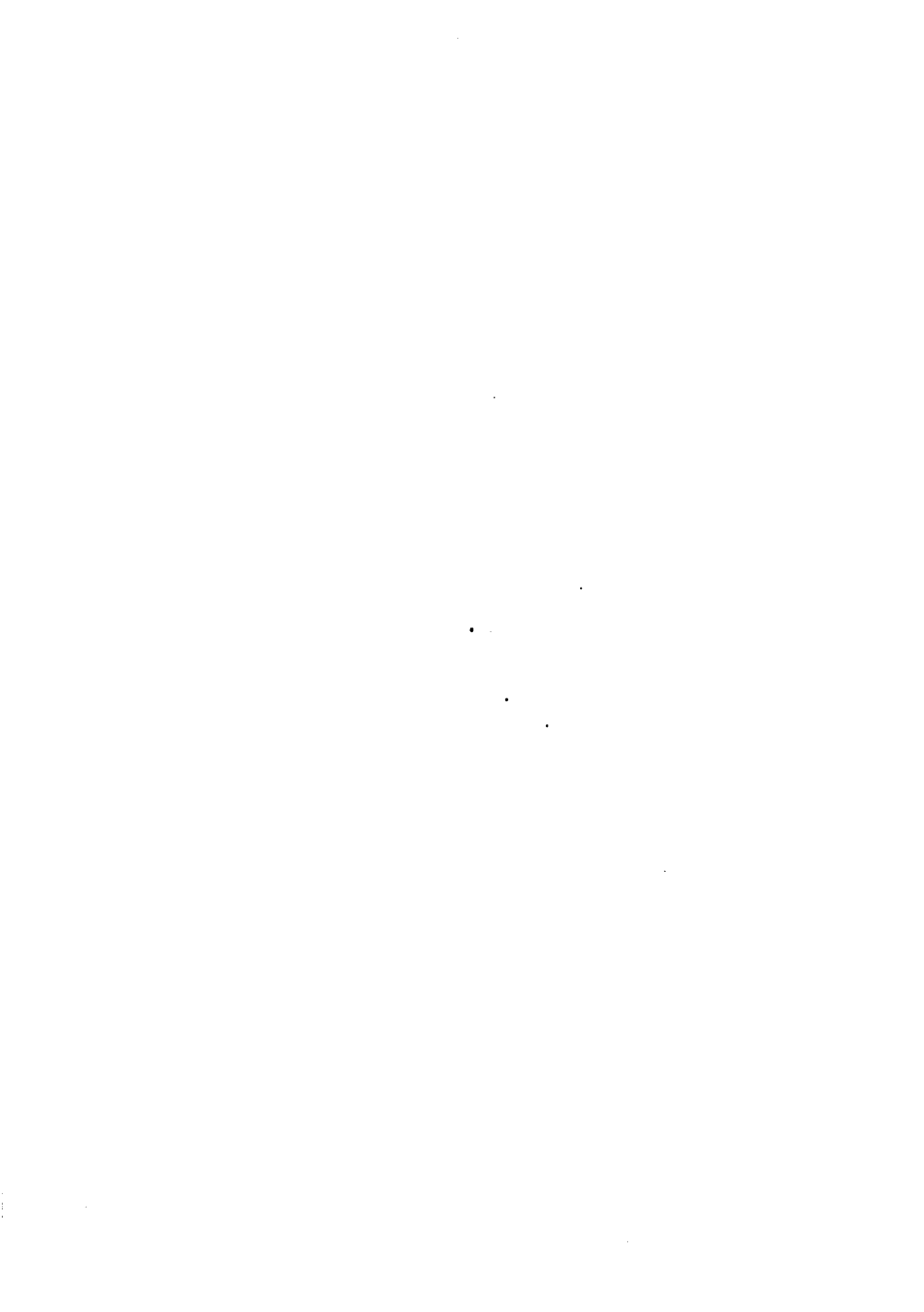
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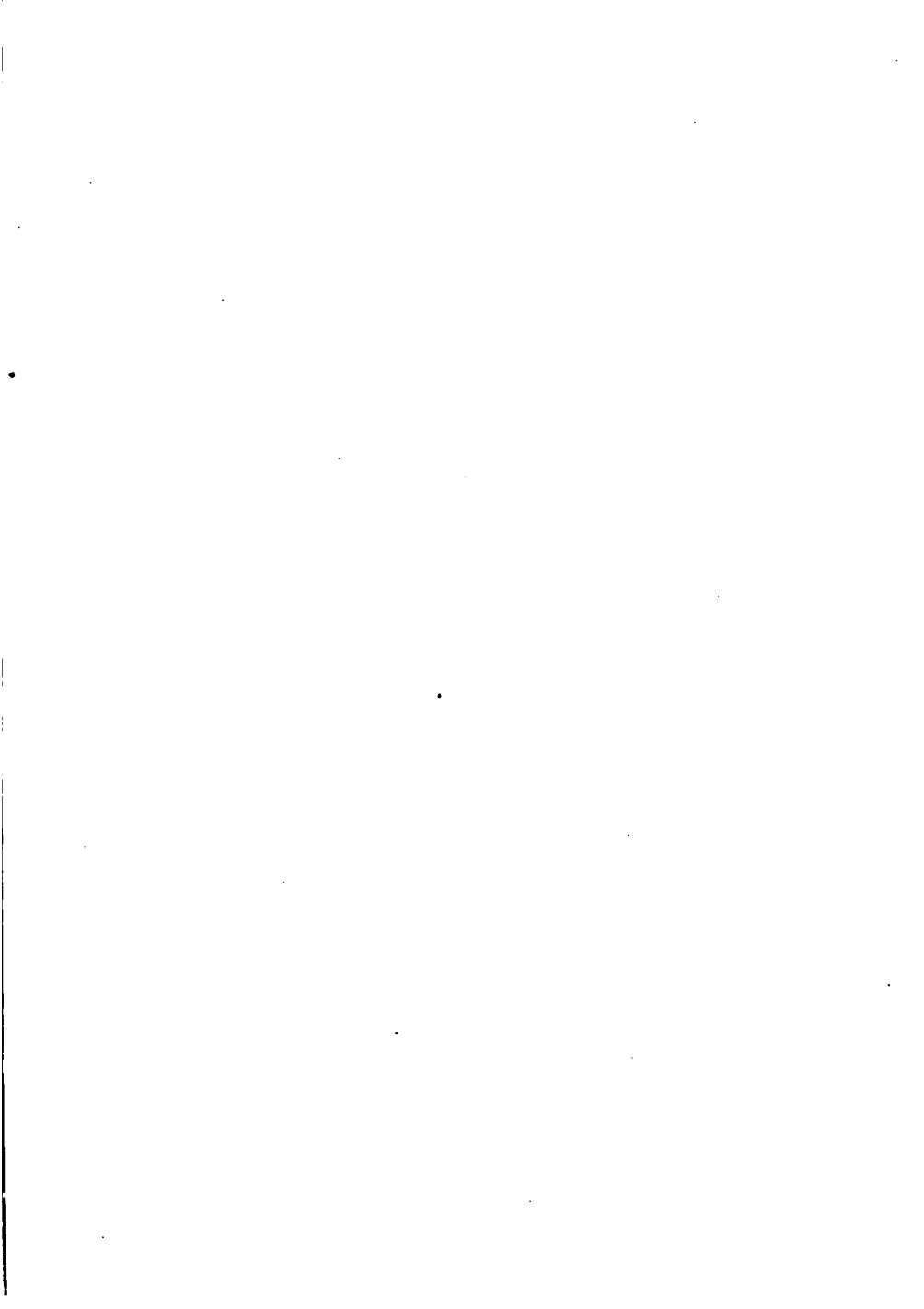
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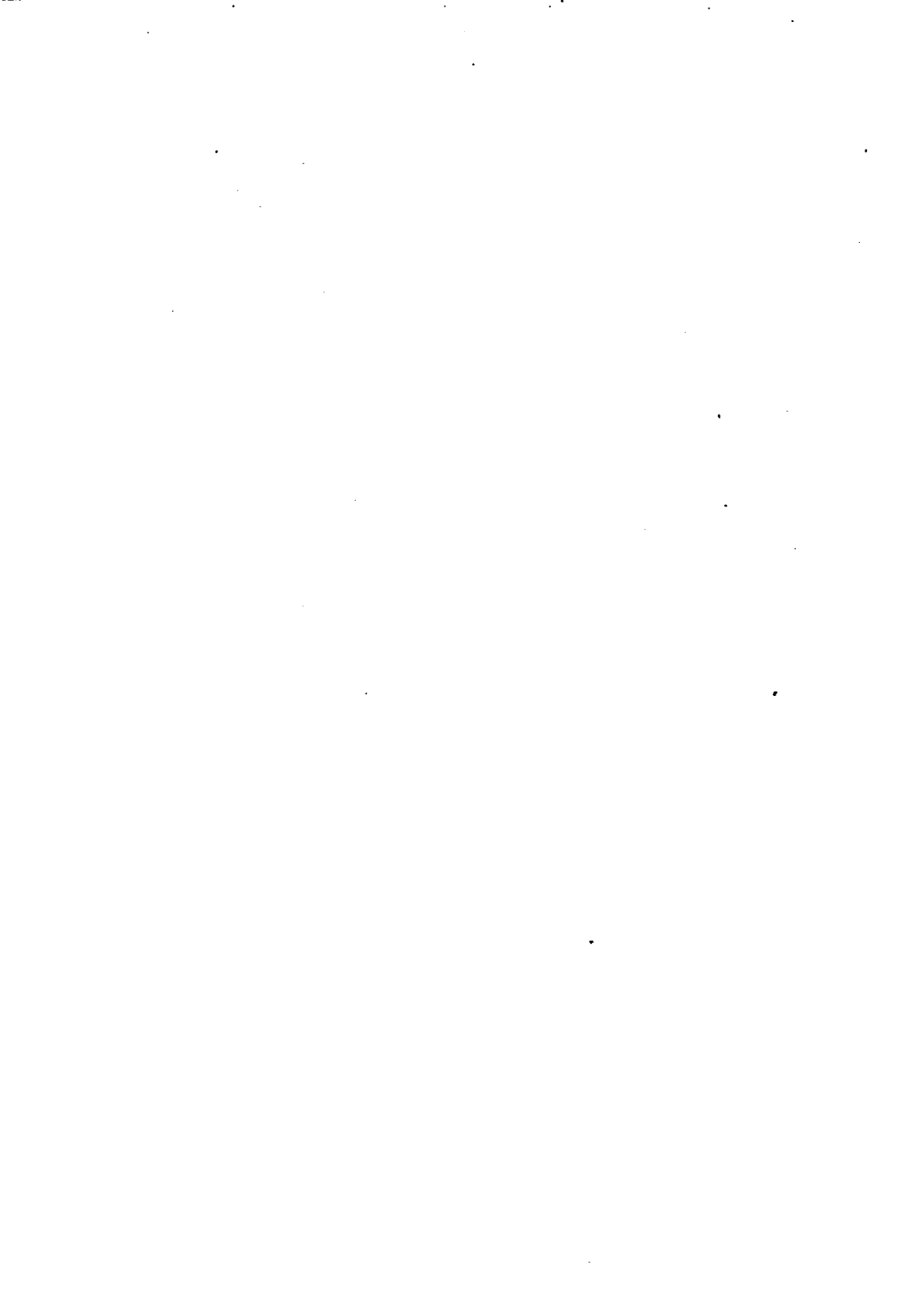


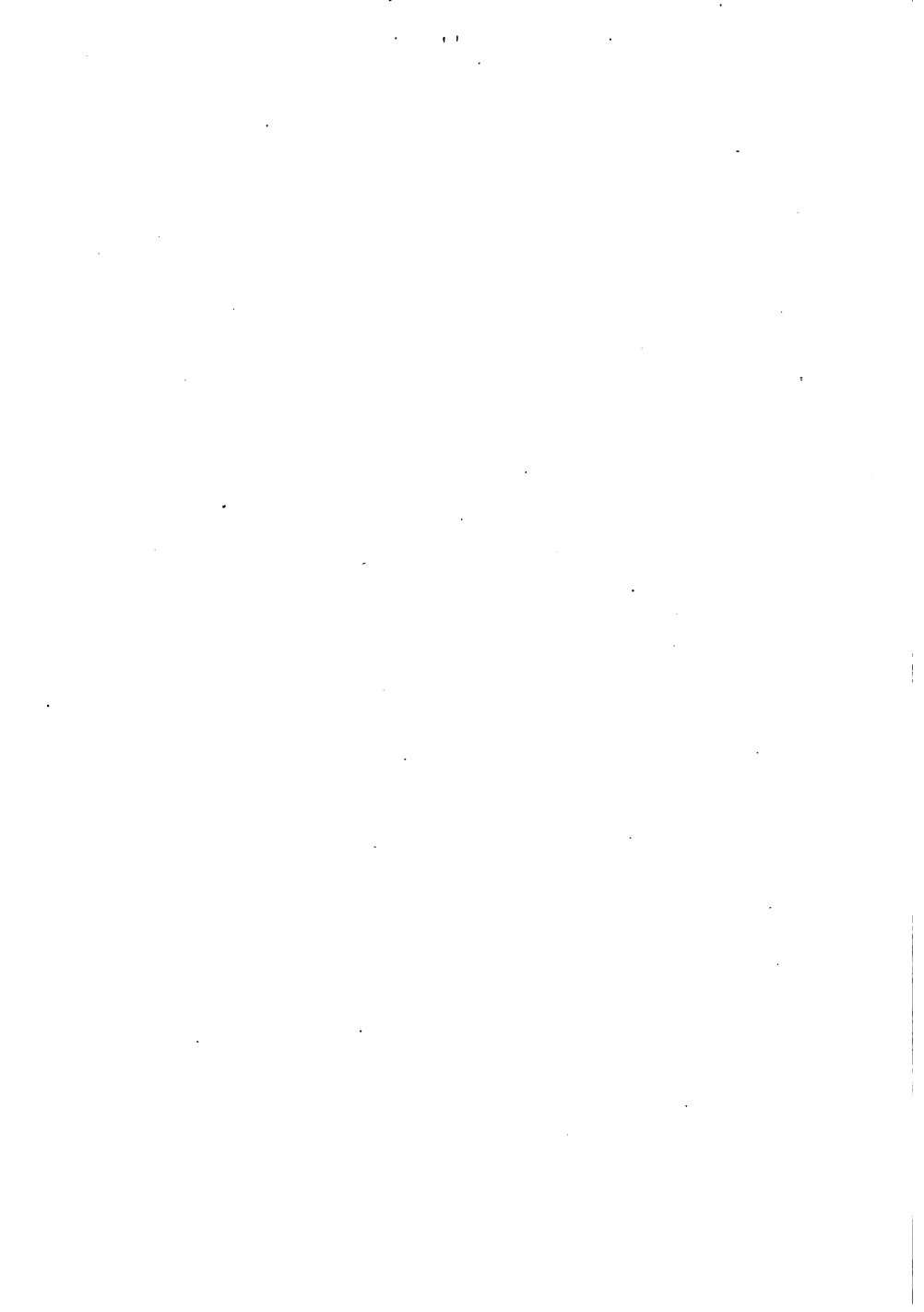


















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